

The image shows a rectangular piece of aged, light brown paper with a rough, torn edge. The paper has a mottled texture with various shades of tan and brown. It is set against a solid yellow background that forms a border around the paper. Centered on the paper is the name "James Rosenquist" in a bold, black, sans-serif font.

**James Rosenquist**



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**James Rosenquist**







# James Rosenquist

by Marcia Tucker

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Whitney Museum of American Art, New York

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pages 2 and 3: Rosenquist in his studio on Coenties Slip. On the wall  
from left to right: *Zone*, 1961; *Flower Garden*, 1961; *Pushbutton*,  
1960-61.



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## Preface and Acknowledgments

In the 1969 Whitney Painting Annual, Jim Rosenquist installed a piece entitled *Five Ups*. It consisted of two brightly colored paintings, without specific images; they were hung horizontally perpendicular to the wall, with their surfaces facing each other about a foot apart. It was a controversial piece because it was not a "painting" in the usual sense, and because it seemed so atypical of Rosenquist. What was striking about it was that I found myself looking *into* a painting literally rather than illusionistically for the first time. Having always been excited by Rosenquist's work, *Five Ups* prompted me to re-examine it not only in terms of what I was looking at, but *how* I was looking at it.

My own involvement with the latter aspect of his work has occasioned the following catalogue essay; it is not intended to be a definitive interpretation, since the work itself transcends a single viewpoint or explication of it. The perceptual aspects of Rosenquist's paintings, sculpture and film projects fascinate me because they have consistently enriched my enjoyment of his work, and continue to do so.

This is Rosenquist's first museum exhibition in America and would not have been possible without the help of many people.

I would like to thank Leo Castelli, and Marianne Barcelona and Tejas Englesmith of the Castelli Gallery for their cooperation in locating work, photographs and information, as did Judith Richardson of the Sonnabend Gallery. In Germany, Dr. Evelyn Weiss, Director of Modern Art at the Wallraf-Richartz-Museum in Cologne, was instrumental in facilitating an exchange of research, catalogue plates and work itself from the recent Rosenquist show at the Kunsthalle. Irmgard

Feldhausen, restorer for the Wallraf-Richartz, helped unstintingly with the organization of my own material, and Rolf Ricke, of the Galerie Ricke in Cologne graciously made his knowledge and services available to me during my visit there in January.

I would also like to thank Joe del Valle, the designer of the catalogue, and Paula Barr, his assistant, for their tireless efforts to compile and arrange the wealth of catalogue material, and Libby Seaberg, who is responsible for the bibliography.

The catalogue listing of Rosenquist's prints is the work of Elke Solomon, Associate Curator of Prints and Drawings at the Whitney who graciously undertook the task; the information was compiled at short notice with the help of Antoinette Meale of Castelli Graphics, Tony Towle, Tatyana Grosman, Irwin Hollander, and Paul Cornwall Jones.

My special thanks to Sue Feld of the Whitney Museum, who patiently tracked down missing information, photographs, wrote endless loan letters, and typed the catalogue material; and to Linda Cathcart, who organized and wrote the chronology and assisted in every way with all aspects of the exhibition. I am equally grateful for Tim Yohn's patient and perceptive editing of my catalogue essay. It would be an understatement to say that their help made life easier throughout the long preparation of the exhibition.

Finally, my warmest thanks to those who graciously lent their works to the show, and to Jim Rosenquist for his patience, enthusiasm and energetic help.

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M. T.





"Wherever I live I dream about where I am."

—Jim Rosenquist

Early in January of this year, Jim Rosenquist and I sat down to discuss his life, work, projects, ideas and the present exhibition. The result of that interview, which took place in New York and in Germany—in bars, restaurants, offices, his Bowery loft, his pickup truck and in innumerable taxicabs—was an accumulation of stories, explanations, dreams. It was also a holocaust of accents, gestures, sounds and Rosenquist's physical restructurings of remembered events and people.

The interview leaves something to be desired in terms of practical information, but it is so much like the artist, and so much like his work, that the problems of organization that confront the prospective critic with regard to it are the same as those of the viewer confronting Rosenquist's work.

This wealth of material, both verbal and visual, demands that we participate in the flow of images and events to the extent that experience and imagination allow. To create an arbitrary structure from it appears futile—or rather, unnecessary.

Anyone who meets Rosenquist, even briefly, unwittingly participates in his life, and often in his work. The important events are peopled with characters whose appearances, gestures or accents have become part of Rosenquist's enormous repertoire of spoken and painted images. Among them are the men he worked with in the Midwest painting signs, a dancer for whom he built bookcases because her hammering kept him awake at night, drinking companions from the docks of New York, his father's cousin who got the family interested in flying ("It's very flat out there, and whenever it's a flat place, people want to go up, perpendicular. It's a very peculiar thing."<sup>1</sup>). Then there are his friends, like Chuck Hinman, Tatiana Grosman, Robert Rauschenberg, Bob Indiana and Delphine Seyrig ("She used to walk around Coenties Slip in an old, long print dress, very pretty, and then within a short time she went to California to try and get work in a television series and then she went to Paris and she became a star in *Last Year at Marienbad* and *Muriel* . . ."). In all his stories, time, gesture and description are impacted, so that they are always lively and filled with unexpected observations and juxtapositions.

Rosenquist himself is charming, energetic, volatile, enthusiastic, intense. His sense of the present is compounded by vivid plans and equally vivid memories. He works feverishly on projects at the last minute, "so I don't have a chance to get bored," he says.

One of the important periods in Rosenquist's life is the years between 1954 and 1960 when he worked as a billboard painter, an exercise that could scarcely be described as boring:

I was a real worker. They'd say, "Okay, James, you're going out to the Mayfair Theater and paint a boy and his dog 75 feet long." So I'd get the material, take the elevator up to the 10th floor and climb out on the ironwork, mix the paint up on the roof, step right out the window (there was nothing there) to the edge of the sign, which went down about 7 stories, stick my leg out around the edge and onto the scaffold and start to work.

This experience, however, did not result in the literal transfer of billboard images to his paintings. The early abstract paintings of 1958-59 ("they looked like wanderings on a Ouija board") were followed immediately by figurative ones which no one saw for a long time. Rosenquist considered them to be like

my own mistakes in billboards. When I was painting signs, did anybody ever put the wrong sign in the wrong place as a joke? Oh no. So I kept thinking of these as the wrong things. I mean, I was very facile at doing a painting then. It was like training for the Olympics and then having a day off. Well, I thought, "I'm having a day off, and look what I can paint!" And that's the way I felt. I like those paintings. They were the first ones.

The experience of painting huge images at close range also provided the initial impetus toward dealing with issues of size, scale, distance, selectivity, abstraction, and directional and perceptual shifts in his own work. These are some of the factors that prevent it from becoming dated; from the present perspective, he is very much an artist whose concerns are more relevant to the 1970s than to the history of Pop art in the '60s.

Rosenquist's position as a Pop artist has always been somewhat ambiguous. Most critical literature of the period refers to the difficulty of dealing with his work within the confines of Pop criteria. The elusiveness of his imagery, the variety of its interpretations, the maverick aspect of his art in relation to that of Wesselmann, Lichtenstein, Warhol, or Oldenburg are often discussed.<sup>2</sup> Rosenquist himself refers to Pop as "a word invented by somebody to describe some sort of situation, a handy term that has nothing to do with the art."

It has become clear that the styles and intentions of the

individual Pop artists are now widely divergent. The most interesting of them have, like Rosenquist, hurdled the barricades of style that seemed to group them together. In the early 1960s, however, Pop art appeared to mark a drastic change in subject matter, technique and social content from the preceding Abstract Expressionist period. Characteristic of Pop art were the use of industrial and commercial techniques, including those of silkscreen, stencil and photo-transfer; hard-edge application of industrial and Day-Glo paints; and the borrowing of popular images such as those found in billboards, advertising campaigns and common household products, often in combination with real “found” objects. The large size of their work has also been cited as another indication of the artists’ recognition of a direct relationship between art and life; large paintings tend to project themselves out into space rather than drawing the viewer into their own space. Pop art’s claim to realism was based on utilizing the objects and activities of daily life in the making of art.<sup>3</sup>

Rosenquist’s work conforms broadly to these characteristics, but difficulty arises when one attempts to use such general criteria as a basis for determining the specific content of his art. Meaning is not revealed by adapting a work of art to a given set of criteria. Their validity will vary depending on the artist’s intention, personality, style, and the cultural context within which they are viewed.

The use of commercial techniques, popular images, and the large size of some of Rosenquist’s paintings are only partial aspects of his unique style. Commercial techniques, for example, are merely a means to an end; “the style I use was gained by doing outdoor commercial work as hard and as fast as I could. My techniques for me are still anti-style. I have an idea what I want to do, what it will look like when I want it finished—in between is just a hell of a lot of work.”<sup>4</sup>

Although many of his pieces are gigantic (the *F-111* is 86 feet long) there are many which range from 10 to 36 inches (*Wrap*, *Necktie*, *Smoked Glass*, *Hey*, *Let’s Go For a Ride*). What is important is not the size of the work, but its scale, that is, the size of a painted image in relation to other images in the work, the canvas, and the observer. His scale is so enormous that the identity of images seems to disappear. “I’ve been exhilarated,” he says, “by a numbness I get when I’m forced to see something close that I don’t want to see.”<sup>5</sup> In Rosenquist’s work size is not a way of replicating actuality in order to “bridge the gap between art and life” (Rauschenberg’s famous dictum), but is instead a way of separating the

two. Life or “nature” for Rosenquist exists in things prior to their arrangement by the artist. “To put an image in, or a combination of images, is an attempt to make it at least not nature, cancel it from nature, wrest it away. Look at that fabric, there, the canvas, and the paint—those are like nature. . . .”<sup>6</sup>

Defining Rosenquist as a Pop artist in social terms is equally questionable, although his friends and acquaintances at various times included many of the Pop artists. When Rosenquist gave up painting billboards in 1960 because it was too dangerous, Rauschenberg helped him find everything from old objects to a job at Bonwit Teller designing windows and interiors. Among his close friends were also Ellsworth Kelly, Jack Youngerman, Henry Pearson, Ray Donarsky and Rolf Nelson, none of them Pop artists.

Rosenquist considers influence not so much a question of adapting a painting style as a way of looking at things or acting in relation to them. He has been influenced as much by certain events which have left lasting impressions as by his friends and acquaintances. His images often derive from unexpected sources, and are not confined to those of the eastern urban environment we have come to associate with Pop. For instance:

A person is influenced all of their lives, continually. I had a big experience in an amusement park in Texas in October, 1963, in Dallas. I was there just before Kennedy was assassinated and I went to the amusement park and I saw a lot of crazy things. And I felt the whole kind of temperament. There was a drought that year in Texas, very little rain. A lot of people died from overheating. Very hard, tough year. And then I got back to New York and then Kennedy was assassinated in Dallas right where I’d been.

But in the amusement park I saw a very harsh landscape that was trying to be made into something very natural, and it was a very strange feeling, a strange affair. So a person goes on being influenced and on and on and getting ideas and they don’t know where they come from. They come from the beginnings or ends . . . or where?

When Rosenquist talks about his ideas and his work, he is rarely factual or objective, because he is interested primarily in what he perceives and how he feels.

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A relevant aspect of the art of the 1960s is the artists’ preoccupation with the relationship between man and the objects which inhabit his physical, emotional and perceptual



*A Lot To Like*. 1962. Oil on canvas. 92" x 201". Collection of Giuseppe Panza di Biumo.



world. The proliferation of objects in American life is so great that they can be said to constitute, in themselves, a kind of cultural content; our increasing inability to “see” in an overcrowded visual field has prompted artists throughout the past decade to attempt, through various means, a revitalization of objects in order to regain a meaningful relationship with them. Both Pop and Minimal artists, have, in a sense, forced the object to win back its presence in the world.<sup>7</sup> This concern is manifest in the incorporation of real objects in paintings by Rauschenberg, Dine, Wesselmann; in Johns’ and Oldenburg’s use of ordinary objects to constitute an entire sculptural or painted form; in the manipulation of objects in the happenings of Kaprow and Whitman; and in the reduction of a work of art to its own essence as object, devoid of illusion, in the work of Stella, Judd or Morris.

What is different in Rosenquist’s work, however, is that he has always been more interested in the perception of objects than in the objects of perception themselves. He has stated emphatically that “the subject matter isn’t popular images, it isn’t that at all.”<sup>8</sup> His images are usually unexpected, incomplete, bewilderingly juxtaposed and mysteriously obscure. His is not an attempt to rescue the object from an overloaded environment and rescusitate it aesthetically, but rather to deal with it in the way that it is presented to us.

As Arnheim points out, “all the mobility, transportation, transmission and communication in our century removes things from their natural location and interferes with their identification and efficiency.”<sup>9</sup> Like the objects of our culture, those in Rosenquist’s work are equally removed from their natural location, or context, and are difficult to identify. This obscurity constitutes a critical challenge, but analysis of his work by image identification places a disproportionate emphasis on the symbolic meaning of the depicted objects themselves. The affective nature of Rosenquist’s paintings is such that how the images are presented becomes a pictorial metaphor for how we see and experience things in the world. Refusing to emphasize the symbolic nature of depicted objects or to deal with them as subject matter does not mean that such images must be dismissed,<sup>10</sup> only that they cannot be dealt with as though they were the real thing. As Robert Goldwater once commented, an art object is something added to the world but not copied from the world.<sup>11</sup>

G. R. Swenson, in a provocative essay on *The Other Tradition*,<sup>12</sup> suggests that for artists like Rosenquist the breaking down of the “objective” world blurs or even obliterates the

distinction between object and sensation. “According to many,” he says,

the abstract patterns of our inner life are the only things important for the artist. Art criticism in general refuses to say that an object can be equated with a meaningful or esthetic feeling, particularly if the object has a brand name.

The paintings of the *other* tradition are not . . . mirrors of society. They are mirrors of what happens to us without our knowing or realizing it. In a way they might be said to objectify experience, to turn feelings into things so that we can deal with them.<sup>13</sup>

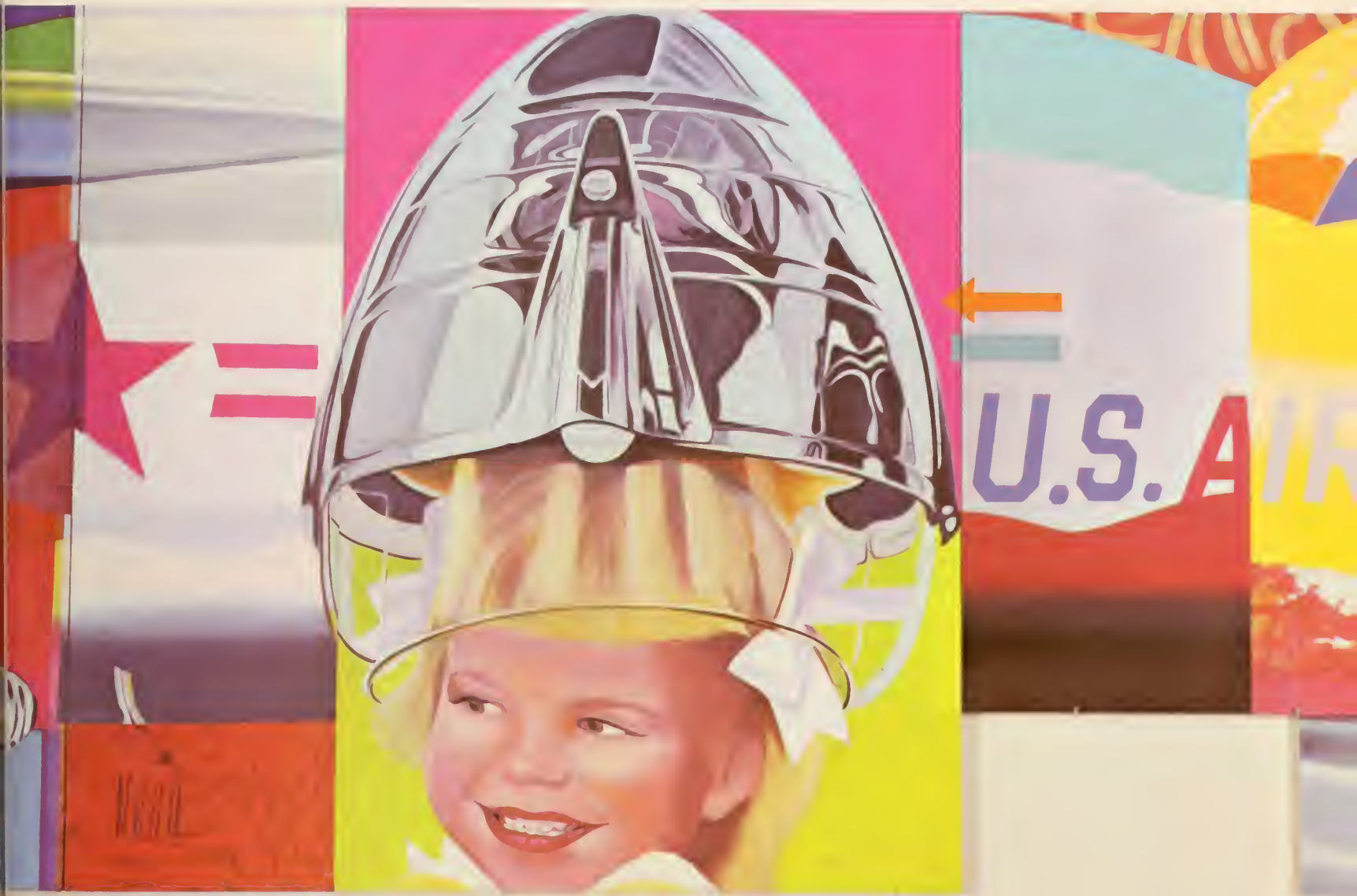
If the images in Rosenquist’s work have been selected not for their intrinsic meaning, but as analogies for feeling-states, certain questions arise. Can a given object embody a specific feeling for the artist, and if so can it communicate that same feeling to the viewer? Do images (such as cars, forks, spaghetti) incorporate different sensations or feelings in different pictorial contexts?

Many of Rosenquist’s images come directly from his years as a billboard painter, but they are not used as ironic commentaries on the nature of a society that produces billboards. He has spoken often of his interest in using anonymous images,<sup>14</sup> things that people will not be nostalgic or hopeful about, will not project their desires onto. The style of billboard images is itself anonymous, simply because it is so commonplace today. This visual material, garnered by the artist from over seven years of sign painting, has become a vocabulary, and because the profession requires endless repetition, the reproduction of any single image can be quite automatic:

During that period I painted about 20 or 30 Schenley whiskey bottles, all of the same style, all in different sizes, and I got so tired of painting the same image. I was doing it by rote and I used to see the colors in my sleep. I’d paint them from the top down, from the bottom up, from left to right and right to left and you go crazy.

The color used in billboard painting also constitutes a vocabulary with another kind of associative value. Rosenquist would remember colors, he says, by saying “this was a dirty bacon tan, this was a yellow T-shirt yellow, this was a Man-Tan suntan orange. I remember these like I was remembering





*F-111 (Partial view)*, 1965. Oil on canvas with aluminum. 120" x 1032". Collection of Mr. and Mrs. Robert C. Scull.

an alphabet, a specific color . . . I felt it as a remembrance of things, like learning an alphabet.”<sup>15</sup>

Such repeated images and colors are absorbed into the painter’s vocabulary the way certain familiar objects are absorbed into our own (one ceases to “see,” for example, a pipe or fixture that has been in the same place for a long time); these images, when selected by the artist from an infinite number of others have, for him, an associative value that is non-literal. As a sign painter, Rosenquist chose images by

going to a desk and there’d be photographs of anything on this desk, a picture of Hercules holding a big chain, a picture of a gun with flowers coming out of it, a fish, a bagel—so you’d pick anything you’d want to paint that day. If I felt like painting bread I’d take this loaf of bread and I’d paint that. Sometimes the picture wouldn’t look like anything.

Such images can become a catalyst for dreams, fantasies or feelings on the part of the artist, as well as their embodiment. As Lucy Lippard points out, “they have no ‘story to tell,’ but they often do have a personal significance for the artist, a significance that he refuses to make obvious because it is personal, and because the painting is to be seen first and foremost as a painting, as a ‘visual boomerang’.”<sup>16</sup>

These factors relate to the artist’s own feelings about his work; the question of communication—that is, the extent to which intent and effect are congruent in a work of art—is more complex. Images affect us differently, because our personal associations vary widely, even within a given cultural context. We can only assume some degree of object recognition on the part of people who share the common artifacts of our society. A fork, a comb, a car, an orange, or a fishpole are identifiable to us in terms of function and form, where they might not be identifiable to someone from a very different culture. Contingent upon our ability to perceive these objects is our ability to allow them to affect us, first in a cultural and then in a personal context. Gestalt psychologists maintain that how we perceive depends to a great extent on where we are from, so that certain “primitive” peoples cannot see a photograph as a reproduction of a real thing; this pertains not only to objects, but to perceptual fields as well. In our culture, we perceive objects, but not the spaces between them, whereas in Japan it is also the spaces that are perceived and named.<sup>17</sup> Similarly, ideal viewing distances and the personal space maintained between people and objects vary widely from culture to culture. Perspective, depth and vantage point in pictorial repre-

sentation are equally dependent upon a cultural context for their comprehension.

The point to be made, then, is that the communication of feeling-states which may be embodied in a given object for the artist is dependent only inconsequentially on the object itself. What is more relevant is how the object or image is presented to us. What a work of art says cannot be separated from what it *does*.

What interests me about Rosenquist’s work is that it is not a commentary on our society but is subjectively part of it. His pieces do not comment on how we see things, because looking at Rosenquist’s work entails the same kind of seeing that we employ unconsciously all the time.

Rosenquist abandons traditional pictorial illusion in the painting as a whole without abandoning illusionistically painted images. Unlike the Surrealists, he does not juxtapose incongruous realistic images within a traditional pictorial space, nor does he open up and flatten out an object so that the image and its contextual space become one, as the Cubists did. Rosenquist utilizes real images through the manipulation of scale, space, time, distance, color and dimension in such a way that they do not imitate or symbolize an experience, but create it. Formal structure in his work is analogous to perceptual structure; abstraction, selection, change and movement are as essential to it as they are to perception itself.

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Our deduction of the formal structure of a painting depends on the artist’s ability to arrange the abstract pictorial elements of a picture (whether it is representational or not) so that their organization is discernible to the viewer. Formal structure can be isolated and described, or simply felt, but it is always a result of the process of abstraction.

The ability to see a recognizable shape in an abstract one is common; it can involve taking a Rorschach test or seeing a face in the clouds. In Rosenquist’s work, this process is reversed—recognizable shapes become abstract. He talks about “seeing abstraction everywhere, looking at a landscape and seeing abstraction.”<sup>18</sup>

Abstraction is an essential component of perception. Because an image is in a constant process of change, either within itself or in relation to a context, we can study it or see it (that is, “abstract” it) by several means; we can strip away the context to isolate the object, or we can deal with the object by watching it in a changing context.<sup>19</sup>



In the *F-111* (1965), the largest and perhaps most controversial painting he has done, the image of a fighter plane ranges across 86 feet of shifting context. The images that constitute this context (among them, a child under a hairdryer, Franco-American spaghetti, a tire, angelfood cake, an umbrella, an atomic holocaust, three large lightbulbs) are not composed so that they afford a backdrop for the F-111. They move in and out of pictorial space, obscuring and intercepting the “main” object, altering its color and scale, and shifting the viewer’s vantage point constantly. This is what happens whenever we see or perceive an object that is too large for the eye to encompass in a single glance—unless it is seen from a great distance, with no other objects in its way, which is unlikely. In fact, Rosenquist’s image of the fighter plane is actually 13 feet longer than its model, and it is, like most of his images, a close-up one as well.

What accounts in part for the difficulty of “reading” his images is that they are never isolated or intended to be understood in terms of their function or their gestalt. Changing the context does not allow the viewer to see *what* the object is. It forces us instead to perceive it abstractly, and thus to sense or feel it, to find out about it, without preconceptions about its use or form. Rosenquist continues to avoid allowing his images to “fall into the old pictorial space,” which might render them more readable. Instead, by virtue of a formal abstraction that is analogous to a perceptual one (that is, changing the context’s scale, color, form and perspective in order to isolate what is in it) his images become real rather than representational.

This kind of abstraction separates Rosenquist from other artists in the early 1960s who were involved in isolating the object from its context in order to observe it. In this sense, the object became the subject matter of their work, which it never did for Rosenquist.

Rosenquist has also chosen to present an object in a changing context *within a single format*, rather than to depict an image repeated in different contexts. Repetition and change from part to part involve serialization; when the image is figurative narration is often involved. Neither have been factors in Rosenquist’s paintings, except for *Growth Plan* (1966) which is atypical. Recently, however, he has begun to use film, which explores this third kind of perceptual abstraction.

In the *F-111*, it is comparatively easy to identify a central image, both because of its title and because the image runs through almost the entire length of the painting. In this sense

it differs from most of his other paintings, which contain many overlapping images surrounded by each other, juxtaposed, overlapped, or cut through, so that as many aspects of one image will be contingent upon as many others as possible.

In *A Lot to Like* (1962), for example, two blue thighs are the contextual reference for a safety razor, while the razor becomes the context for an adjacent green jacket. What is an object in one area is at the same time the context for another object in a different area.

In order to see, we must select actively from the environment. For instance, we must choose between seeing detail and “losing” its field, or seeing the field and sacrificing detail. In *Taxi* (1964), as in so many of his paintings between 1963 and 1965 (*Lanai*, *Painting For the American Negro*, and *Nomad* are among them), field and detail are the same. This happens because we are accustomed to seeing detail at close range and field at a distance, but Rosenquist reverses these so that to see a detail (like the section of tomato to the far right of *Taxi*) we must step away from it. Its scale is so enormous in relation to the other images that when seen at normal viewing distance it becomes a red ground against which other images are viewed.

On the other hand, what we would normally consider to be visual fields (for example, sky, ocean or landscape vistas) are depicted in such a partial way that they are perceived as details; they occupy less space—or are of a smaller size—than most of the objects in his paintings. (A visual field, to be perceived as such, generally occupies more space or is less in focus than the objects seen against it.) A UPI newspaper story emphasized that Rosenquist had to walk three blocks away from a billboard to view his work;<sup>20</sup> this alteration of scale and an understanding of the distance needed to recognize very large painted objects are a matter of habit to the billboard artist.

Reversing the accepted values of object and field makes us aware of the painting as a painting rather than as a picture. At the same time, we must alternate constantly between scanning and focusing as we look at the painting in order to choose whether to see an image as figure or ground. Because decisions must be reversed in order to view the whole canvas, the act of selection, an essential component of visual perception, becomes an essentially formal one in Rosenquist’s work.

Looking at these paintings involves selection in tactile as well as visual terms. Sight is a distance receptor, whereas touch is needed to know the world at close range.<sup>21</sup> Each, of



*Flamingo Capsule*, 1970. Oil on canvas with aluminized mylar. 4 oil panels, 114" x 69". Courtesy of Leo Castelli Gallery.





course, is essential to experience in a different way. Braque commented that “‘tactile’ space separates the viewer from objects while ‘visual’ space separates objects from each other.”<sup>22</sup>

Rosenquist’s *Forest Ranger* (1967) and *Sliced Bologna* (1968) are among several paintings done on clear plastic sheets, cut vertically in regular strips. The pieces hang from the ceiling and contain single, enormous images. To see them it is necessary to move a considerable distance away, but because they hang in the center of a room, are partially transparent, and in every way invite the viewer to move through them, one is tempted to experience them at very close range. Moving through them involves the sense of touch, which is usually extraordinarily accurate in giving us information about objects.<sup>23</sup> Touching *Forest Ranger*, however, prevents us from seeing it. The tactile sense, which helps us to perceive detail and distance in relation to ourselves, and the visual sense, which helps us to perceive detail and distance in relation to other objects, are reversed. We must alternate constantly, then, between two ways of perceiving in order to experience the piece.

Variation and alternation imply change, which involves the viewer in still another way. Change in size, shape, color or distance is essential in visual selection because it draws our attention to a thing; when we become used to stable objects we often do not notice them. Such change within Rosenquist’s work necessitates real response because, as Arnheim points out,

when something appears or disappears, moves from one place to another, changes its shape or size or color or brightness, the observing person . . . may find his own condition altered; an enemy approaching, an opportunity escaping, a demand to be met, a signal to be obeyed.<sup>24</sup>

The particular response engendered by change in Rosenquist’s work depends on the individual viewer, and may be less specific than these examples. In the most general sense, however, his work generates feelings of excitement, tension, acceleration, confusion, intensity.

Abstraction, selection, and change are essential to the presentation and perception of images in Rosenquist’s work, and they are instrumental in creating experience for the viewer of his art in the same way that they are requisite components

of experience in our lives. This does not mean that the experience is the same; conscious selection, formal intelligence, imaginative rendering and the reorganization of time within a two-dimensional surface refine, intensify and reorder ordinary visual and emotional experience.

Time and distance, for example, cannot be specifically defined in reality; they can only be described in terms of each other. The mysterious, haunted isolation, the ironic humor, the emotional incongruity of *Early in the Morning* (1963) seem to be related in this respect to one of Rosenquist’s many stories:

One time, we were dropped off by a railroad track, no towns, no houses. It was green and everything, small birds up there in the trees and this big round ball, this big round tank with a stairway up the side, a storage tank next to a railroad track. It was my job to paint it white, the whole thing. And I would go up there and take my shirt off, and I was wearing dark glasses because it was so bright, and I was painting, starting from the top down and painting this thing white, the stairway and the top and everything. I was painting away and occasionally a plane, like a cattle rancher’s plane, would go over maybe once or twice a day and then someone would pick me up at the close of the day.

So I’m working there all alone and I looked down the railroad track and a figure was running down the track. So I kept on working and I kept on working, and it’s still running. So I thought, “Well, when he comes by I’m gonna go down and talk to him.” So I took my time. I wiped off my hands, and I wiped the paint off my face and I grabbed my shirt and I just slowly walked down the stairs and I looked down and he’s still running. He was about a half a mile away, which is a long way—a mile is a long way, as you know. It’s a helluva distance.

So I went down and I stood right by the railroad tracks like a conductor. I stood there, looked both ways, and he kept coming. As he came closer I could see that he was a young boy with no shoes on and no shirt and a pair of zip overalls, about 13 or 14. And I said, “Hey!”, because he was going to go on by, and he comes up panting, and I said, “What’s the matter?”

“Calves, new horses, new calves, new horses, flown in!!!” And another couple of miles down was a corral next to the railroad track and they got a supply of new horses for sale and new calves, and he was so excited about going down to see them that he was running all the way down the railroad tracks.

*Early in the Morning* is in no way a literal pictorial translation of the event, nor was the story told in reference to the painting. But whereas distance and time are described in his anecdote, the painting renders them tangible. On a two-dimen-



*Horse Blinders*. (Partial view). 1968. Oil on canvas and aluminum. 120" x 1014" (14 panels). Wallraf-Richartz-Museum, Ludwig Collection.





*Early in the Morning*. 1963. Oil on canvas with plastic. 95" x 56". Collection of Mr. and Mrs. Robert C. Scull.

sional plane, there are legs that run obliquely without moving, that stretch into space without shortening the distance between themselves and us. The picture is small (only 56 inches across), yet suggests a vast scale, for the sky and ground are at once close up and far away; imposed on the sky are details of the sky, fractured into non-sequential planes.

The large, yet partial images of comb and orange alter the scale of legs and sky continuously, depending on what part of the picture one is looking at in any moment. What happens, then, is that the kind of continuous modification of scale that Rosenquist experienced watching a boy running toward him along a railroad track is captured by pictorial metaphor; an experience of time and distance is created for us in a way that description alone cannot provide.

*Early in the Morning* is one of Rosenquist's simpler paintings in that it contains relatively few images, yet its effects are extremely complex. Legs, orange, comb and sky are all presented partially (there are very few complete images in any of Rosenquist's work), which actually enriches the complexity of our experience because we must make our own decisions about the nature of what we are seeing.<sup>25</sup> This "use of a small part to represent a whole that can be completed only by experience"<sup>26</sup> is another aspect of Rosenquist's style that is experientially complex because it is perceptually straightforward.

Not only will perception complete a shape that is only partially visible to the eye, it will complete an object in terms of its implied function as well. If, as Arnheim suggests, "all implements tend to include in their appearance the invisible presence of what is needed to fulfill their function,"<sup>27</sup> objects like the comb in this painting communicate more than what is inherent in their form or depicted scale alone. The divorced functions of such objects (like the forks, tires, spaghetti, cars and parts of the body which recur frequently) also crowd and enrich the paintings with their unseen presence. In most surrealist pictures, objects are employed in functions foreign to them; in Rosenquist's work, objects are placed in contexts where they do not function at all, which precludes a simple symbolic interpretation of them.

One further complexity of *Early in the Morning* is that painted images are amplified by their schematic and actual continuation. A partial view of the illusionistically painted orange is completed by an elliptical dotted line, a diagrammatic rendering of perspective roundness. The painted comb dividing the canvas has, stretched across it, strips of brightly colored plastic that are real. The painting thus provides additional dimensions beyond what our vision alone can supply; imagination, rational thought and perception interact to make the experience of it complete.

Color in Rosenquist's work also operates to enforce what is perceptually real. We perceive color abstractly; it has





*Slush Thrust*. (Detail). 1969. Oil on canvas with aluminized mylar, 102" x 140" (26 panels). Leo Castelli Gallery.

been shown that the retina cannot, in fact, transmit the infinity of hue, value and chroma that exists in nature. What happens when we see color is that we derive, or abstract, many variations and combinations from a few primary hues.<sup>28</sup> In many of Rosenquist's paintings, variations of red, yellow and blue predominate, usually in a whited-out form that brings to mind progressive printing proofs or a dye-transfer process. This is another indication in terms of color of the painting as painting and not as illusion.

Color changes in a painting according to how an object is perceived. In *Flamingo Capsule* (1970) a blue balloon has a pink reflection from the red field in which it is situated; the crushed metal surface changes color according to what is presented to any facet of its surface; and the ground color itself varies from red to pink to orange to yellow in response to the objects on it. The ground, which is more clearly established in *Flamingo Capsule* than in a painting like the *F-111*, still denies its nature by reflecting and changing, by being active rather than absorptive.

The perception of all color is relative, since brightness and value can only be gauged against other colors. Rosenquist painted three lightbulbs, pink, yellow and blue, in the lower central portion of the *F-111*. He used the basic colors in a specifically relational way; they are actually pink-gray, yellow-gray and blue-gray seen against fluorescent dark red paint. This juxtaposition creates a glowing light in the painted bulbs. It is a way of relinquishing the representational in favor of a reality intrinsic to the paint.

Perceiving color is a process relative not only to other colors but also to viewing distance. Rosenquist mentions that the color of painted images will be perceived differently from a distance. When painting billboards, he says,

you could take pink—we were supposed to have a white border on the sign—you could take pink and paint it around the edge and from the ground it looked like white, because of the blue sky. It's a very funny thing.

In his own paintings color can be a function of pictorial distance as well. Lucy Lippard points out that in his work "an object moving from one subtly defined compartment to another may change abruptly in value but not in color, or vice versa."<sup>29</sup> As the scale and distance of an object seem to change in shifting contexts, so does its color. Continuous subtle modifications in color (over an entire range of gray, for example, as

in *Silver Skies*) emphasize that continuous modification of scale which creates sensations of distance and space.

Rosenquist also uses color literally, as in *For the American Negro*, where the figures are colored green, blue, orange, red. This painting is not so much a visual pun as an example of how differently we experience optical color and psychological color.

More recently Rosenquist has experimented with color as pure sensation. *Horizon Home Sweet Home* and *Slush Thrust*, both done in 1970, are environments consisting of brilliantly colored 8½ foot-high painted panels. The immediate impact of pure, contained color is altered by shiny mylar panels that reflect and distort the color. A dry-ice device was used to create a low blanket of fog, so that the color is partially diffused and absorbed into a substance that surrounds the viewer to waist level. These pieces extend the visual perception of color by creating a three-dimensional experience of it as well.

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All of Rosenquist's work utilizes illusion and actuality to create another dimension of experience. Pictorial illusion is implied, then arrested and transformed by modifications of scale, distance and color. Illusion can also be altered by a change in direction, that is, using upside-down or sideways images so that a figure appears "incorrectly" directed into its own otherwise illusionistic space. Even in those paintings like *Blue Sky* (1962), *Capillary Action I* (1962) or an untitled painting of two upholstered armchairs (1963) where images are situated in "the old pictorial space," illusion is challenged by the square or round shapes projecting several inches out from the canvas.

These three-dimensional constructions, occupying real space, are painted so as to continue the forms which are on the canvas behind. In *Capillary Action I* the painted image of a tree sits in the foreground of pictorial space, while the background seems to recede acceptably behind it. Color reverses the illusion of distance, however, because the foreground is gray and the background green; this is the opposite of the way grayed-out color is traditionally used to indicate distance and brightened tones are used to suggest nearness. Over the painted image, the projections force the illusion *out* of the picture plane toward us, whereas our eyes are accustomed to illusion taking place *behind* the surface of the picture plane. Similarly, the projections in *Blue Sky* force the sky into a fore-



*Capillary Action I*, 1962. Oil on canvas with objects. 93" x 136" (2 panels). Collection of Giuseppe Panza di Biumo.

ground plane instead of leaving it to its own nature as a distant vista.

Another startling toss-up between illusion and reality takes place in *Blue Feet* (1961). There is a blue mirror situated near the bottom of the canvas which reflects only the viewer's feet at a certain distance. Just in case we are trapped into an illusionistic reading of an image (despite everything that has been done to prevent this from happening), we are confronted by a real image to make the distinction clear. We are literally presented with a part of ourselves so that we can discover again the reality of the painting.

A deceptively simple painting like *Family Album Snapshots* (1963), depicting two photos—one of spaghetti, the other indistinguishable—indicates in another way how we see. Photographs often capture what is real in a way that makes it hard to identify an image, because close detail, partial shape and incomplete background are flattened out on the same plane and are not perceptually accurate.<sup>30</sup> Rosenquist tells a won-

derful story about this. One day as a billboard assignment, he chose

a rough-looking photostat. I didn't know what it was. I said, "What's this?"

(Someone answered) "I think it's a prison picture. Why don't you make it look like . . . I don't know what it is. . . . Why don't you make it look like cement stones? I think it's a prison riot picture."

So I had people put up 4 x 8 foot sheets of masonite, nail them up like bricks, and I'd paint the back of it all white and start drawing on it—and so I'd paint something in gray to look like bricks. And I was walking home several weeks later from Times Square and I saw this ad for a movie, two people embracing, and in back of them were bilious clouds and right in the middle of the clouds was this cement stone—a ton of bricks right in the middle of a cloud.

Rosenquist's painting of detail photographs similarly diverts our expectations of illusion by using the perceptual abstraction of a photograph to enforce the painted actuality of the canvas.





*Blue Feet (Look Alive)*. 1961. Oil, mirror. 67" x 58". Collection of Michael Abrams.

A project he is working on at present involves a four-screen, rear-projected wall environment. Surrounded on all sides by the filmed images, the viewer's perception adjusts itself and the walls will appear "real". Cinerama, for example, imitates reality effectively enough for people to be frightened by "riding" on the image of a rollercoaster because the illusion of space going *into* the screen is maintained. Rosenquist's project entails the image of four walls falling over away from the screen to reveal a landscape. A projected image that gives illusion of real spatial depth would suddenly be experienced as actually flat—which, of course, it is. Rosenquist describes this experience, to be repeated at regular intervals, as "exhilaration or release—two alternatives at the same time."

I have chosen to discuss the titles of Rosenquist's work last, in part because they are so mysterious, so varied, and

often so funny that whenever my observations about his work seem to me to be complete, Rosenquist's titles remind me how inadequate a verbal explication is in relation to the work itself.

The titles are sometimes puns (like *In the Red*), sometimes political titles that are only tangential to the real subject of the paintings (*Four Young Revolutionaries*, *President Elect*, *Painting for the American Negro*), and sometimes they are indications of what the imagery actually is (*Lanai*, *F-111*, *Contest*). But mostly, like the images themselves, they come from personal associations and are neither symbolic nor nonsensical.

*The Light That Won't Fail*, for example, is the title of two early paintings. In 1960, immediately after he left Artcraft Strauss permanently, Rosenquist got married, and found himself without a job.

So I was collecting unemployment. I had a new studio for \$50.00 a month in a beautiful area around Coenties Slip. It used to be Agnes Martin's studio and it was all crackled plaster. There was no decoration; it was very stark, a coal stove. So I went in there every morning and walked around and looked out the window for a few weeks, watched people go to work, go out to lunch, go back to work, and then watched them go home.

I had no art materials in there, just a pencil, and after several days of this I began to write things down on the wall. I wrote down "the light that won't fail" and other phrases . . .

The titles for some paintings, like *Conveyor Belt* or *Vestigial Appendage* seem to express more directly certain of his attitudes about society and art, although they are not necessarily explicit in the works themselves.

An interview with Gene Swenson about the *F-111* contains a clue to the title of another painting, *Conveyor Belt*:

The way technology appears to me now is that to take a stance—in a painting, for example—on some human qualities seems to be taking a stance on a conveyor belt; the minute you take a position on a question or on an idea, then the acceleration of technology, plus other things, will in a short time already have moved you down the conveyor belt. The painting is like a sacrifice from my side of the idea to the other side of society.<sup>31</sup>

The feeling of change, growth, movement in Rosenquist's conversation, as in his work, indicates the extent to which, for him, ideas and experiences are bound up with how things are perceived.

Perception is multiple, partial and constantly changing, and an art such as Rosenquist's that is personally and sub-

jectively immediate is always incomplete because it does not exist apart from the world. It is an expansion of seeing that goes beyond simply looking at a work of art. Rosenquist feels that art is

something that suggests one's intuition, or as a lever that helps other people's intuition get off. And generally it's not complete. To me it's a vestigial appendage. It's a thing that drops away. I don't think of my work ever as a complete thing. I think of it as a tool to get someone off into their own vision.

Such metaphors are as intrinsic to Rosenquist's language as to his art, with similar effect. In fact, perception and metaphor have much in common. In literature,

the pairing of two images throws into relief a common quality and thereby accomplishes a perceptual abstraction without relinquishing the contexts from which the singled-out quality draws its life.<sup>32</sup>

The pairing of pictorial images in Rosenquist's work has a comparable result. The elements of perception in his work

function the same way as verbal metaphors do in poetry. Metaphor nourishes the imagination. It gives concrete life to abstract terms. Metaphor brings disparate elements together which could not otherwise exist in the same sphere of reference, and makes a new reality from them. Metaphor is powerfully affective, because its unexpected combination of images and implications stimulates immediate response. Finally, metaphor involves relationships that are not logical; the more profound the metaphor, the more it defies rational explanation.<sup>33</sup> Where words can signify and pictures can represent, poetic and visual metaphor convey meaning that cannot be translated into other terms.

Formal structure, perceptual structure and pictorial metaphor in Rosenquist's work create experience without replicating it. However, because Rosenquist and his art are always changing, any conclusion about the nature of that experience must, of necessity, be only a beginning.

Marcia Tucker  
Associate Curator

*Conveyor Belt*. 1964. Oil on canvas with objects. 72" x 58" x 28". Collection of M. and Mme. Durand-Ruel, Paris.





## Notes to the Text

1. All quotations by the artist, unless otherwise indicated, are excerpted from interviews with the author in January and February of 1972.
2. See, for example, Barbara Rose, *American Art Since 1900* (New York: Praeger, 1967); John Rublowsky, *Pop Art* (New York: Basic Books, 1965); Lucy Lippard, *Pop Art* (New York: Praeger, 1966).
3. John Russell and Suzi Gablik, *Pop Art Redefined* (London: Thames & Hudson, 1969), pp. 13-14.
4. G. R. Swenson, "The F-111," *Partisan Review*, Fall 1965, p. 285.
5. James Rosenquist, notes on *Horse Blinders*, unpublished, December 12, 1968.
6. Swenson, *op cit.*, p. 63.
7. This view of attitudes toward the object in the 1960s is the result of a discussion with the painter Tony Robbin, to whom I am grateful for sharing his ideas on the subject with me. Alain Robbe-Grillet, in *For A New Novel* (New York: Grove Press, 1965), takes a similar position with regard to the object in literature.
8. Swenson, *op. cit.*, p. 285.
9. Rudolf Arnheim, *Visual Thinking* (Berkeley: University of California Press, 1971), pp. 142-143.
10. See Sidney Tillim, "Rosenquist at the Met: Avant-Garde or Red Guard," *Artforum*, April 1968, pp. 46-49. Tillim insists that Rosenquist's "subject matter . . . implies the lack of meaningful narrative which he cannot begin to imagine because the structure he employs—a variant of Synthetic Cubism—precludes those illustrative values which are a prerequisite to the expression of sentiment."
 

Mr. Tillim is saying that if you're going to use "representational" images in a large picture, they must be narrative, illustrative and stylistically unified according to the tenets of "history painting" from David to the present. The artist must be especially careful not to introduce any element of pictorial innovation that might disrupt this continuity.

This is an example of the misinterpretation of Rosenquist's imagery when it is dealt with in terms of a traditional attitude toward images as subject matter.
11. This comment was made in a seminar on modern criticism given by Dr. Goldwater at the Institute of Fine Arts, New York University, in the spring of 1968.
12. G. R. Swenson, *The Other Tradition* (Institute of Contemporary Art, University of Pennsylvania, 1966). This text was written to accompany an exhibition of the same title.
13. *Ibid.*, pp. 27-28.
14. G. R. Swenson, "James Rosenquist," *Art News*, Feb. 1964, p. 62.
15. *Ibid.*, p. 64.
16. Lucy Lippard, "James Rosenquist: Aspects of a Multiple Art," in *Changing* (New York: E. P. Dutton & Co., Inc., 1971), p. 92. The article was originally published in *Artforum*, Vol. IV, no. 4, December, 1965.
17. Edward T. Hall, *The Hidden Dimension* (New York: Anchor Books, 1969), p. 75.
18. Lippard, *op. cit.*, p. 95.
19. A fuller exposition of these ideas on perception is to be found in Rudolf Arnheim, *Visual Thinking*, previously cited.
 

Other information on perception has been gleaned from Abraham Moles, *Information Theory and Esthetic Perception* (University of Illinois Press), 1968, and from Edward T. Hall, *The Hidden Dimension*, also previously cited.
20. Quoted in *James Rosenquist*, catalogue of an exhibition at the Kunsthalle, Cologne, organized by the Wallraf-Richartz-Museum, January 1972, p. 4.
21. Hall, *op. cit.*, p. 41.
22. *Ibid.*, p. 60.
23. *Ibid.*
24. Arnheim, *op. cit.*, p. 20.
25. *Ibid.*, p. 137.
26. *Ibid.*, p. 96.
27. *Ibid.*, pp. 89-90.
28. *Ibid.*, p. 21.
29. Lippard, *op. cit.*, p. 95.
30. Arnheim, *op. cit.*, p. 140.
31. Swenson, "The F-111," *Partisan Review*, Fall, 1965, p. 284.
32. Arnheim, *op. cit.*, p. 62.
33. I. A. Richards, *Principles of Literary Criticism* (New York: Harcourt, Brace and World, Inc., 1925), pp. 239-242.





above: Rosenquist working in Times Square, 1958.

below: Billboard painted by Rosenquist.

right and below: Rosenquist working on Astor-Victoria billboard, Times Square.







above right: Painted backdrop by Rosenquist for fashion models.

left: Window displays at Bonwit Teller by Rosenquist, 1959.

Rosenquist modeling for Volkswagen advertisement.





Sunday



# PICTURES

ST. LOUIS POST-DISPATCH



IN A NEW YEAR, NEW ART



*Hey, Let's Go For A Ride.* 1961. Acrylic on canvas. 34" x 36". Collection of Mr. and Mrs. Burton Tremaine.

opposite: From *St. Louis Post Dispatch*, December, 1961. Rosenquist in his studio.





left: Cover, *St. Louis Post Dispatch*, Sunday Magazine, February 9, 1964.

below: Coenties Slip Studio, 1961.

opposite: *Necktie*. 1961. Oil on canvas. 14" x 10". Collection of Henry Pearson.







*Tube*. 1961. Oil. 60" diameter. Collection of Arthur C. Carr.





*I Love You With My Ford.* 1960-61. Oil on canvas. 84½" x 95". Moderna Museet, Stockholm.



*President Elect.* 1960-61. Oil on masonite. 84" x 144" (3 panels). Collection of the artist.







*The Light That Won't Fail I.* 1961. Oil on canvas. 72" x 96". Collection of Joseph Hirshhorn Foundation.



*Brighter Than the Sun*, 1961. Oil on canvas. 57" x 90". Courtesy of Leo Castelli Gallery.





*The Lines Were Etched Deeply in Her Face*, 1961. Oil on canvas, 66" x 78". Collection of Mr. and Mrs. Robert C. Scull.

*Smoked Glass*. 1962. Oil on canvas. 24" x 32". Collection of Helmut Klinker, Bochum.









opposite: *Blue Feet (Look Alive)*. 1961. Oil, mirror. 67" x 58". Collection of Michael D. Abrams.

left: *Marilyn Monroe II*. 1962. Oil on canvas with air and helium-filled balloons. 55" diameter. Collection of Mr. and Mrs. Robert B. Mayer.

below: *Fast Pain Relief*. 1962. Oil on canvas with lightbulbs. 48" x 60". Collection of Mr. and Mrs. Oscar Kolin.



*Two 1959 People (Fishpole)*. 1963. Oil on canvas with fishpole. 93" x 72". Rose Art Museum, Brandeis University, Gevirtz-Mnuchin Purchase Fund.



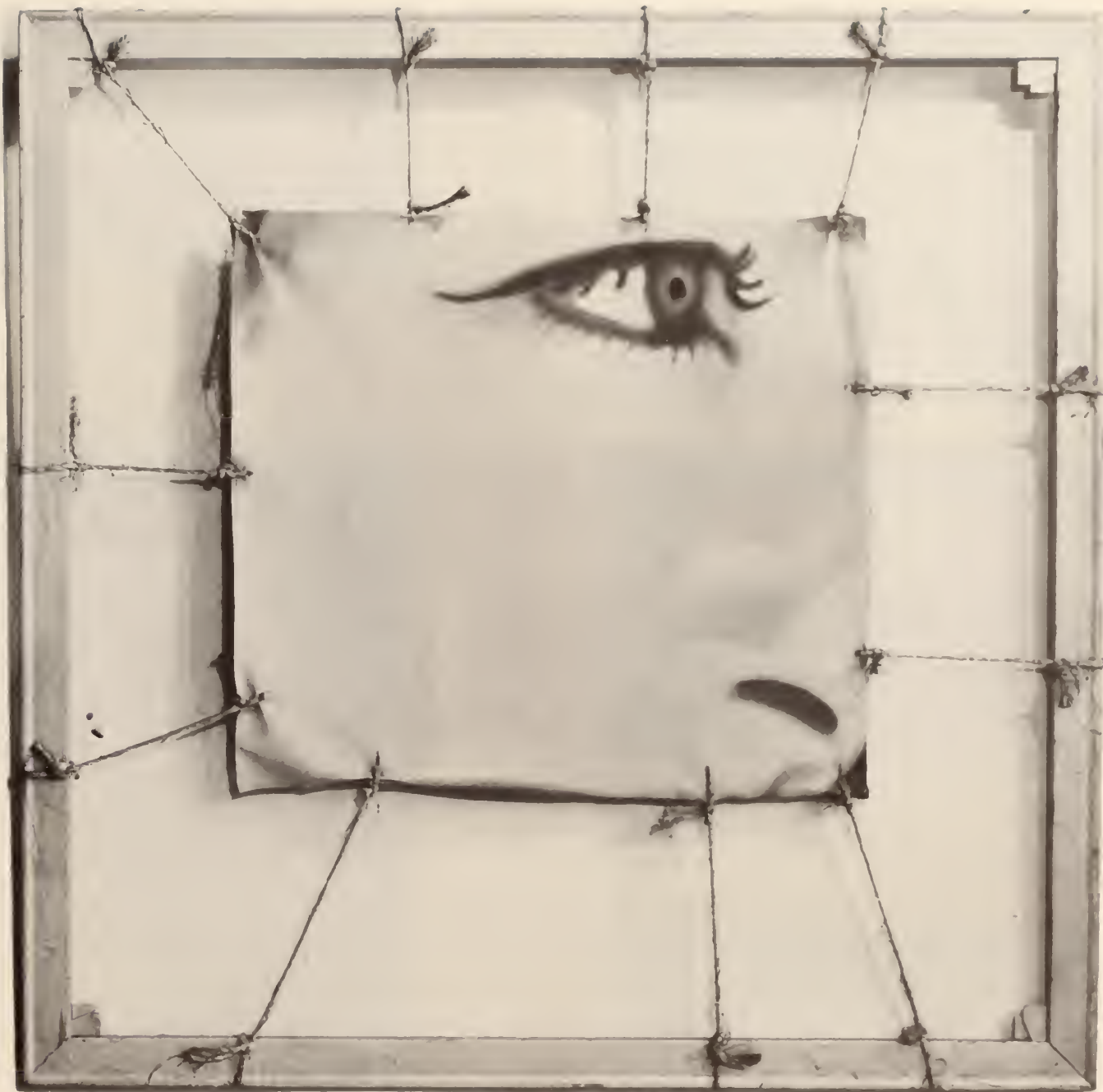




*Painting for the American Negro*. 1962-63. Oil on canvas. 79" x 209". National Gallery of Canada, Ottawa.



*In The Red*. 1962. Oil on canvas. 71" x 101". Courtesy of Dayton's Gallery 12, Minneapolis, Minnesota.



*Bedspring*. 1962. Oil on canvas with twine. 36" x 36". Collection of the artist.







Rosenquist and Dick Bellamy.



Left to right: Andy Warhol, Robert and Ethel Scull, and Rosenquist.



Green Gallery, Rosenquist exhibition, January, 1964.



Left to right: Roy Lichtenstein, Rosenquist, Ivan Karp.



left: *Silhouette II*, 1963-64. Oil on homasote. 41" x 43". Collection of Mr. and Mrs. Horace Solomon.

below: *Shadows*, 1961. Oil on canvas. 72" x 95". Collection of the artist.







left: *The Light That Won't Fail II*, 1961. Oil on canvas. 67 $\frac{3}{4}$ " x 96". Collection of Mr. and Mrs. Robert C. Scull.

below: *White Bread*, 1964. Oil on canvas. 54" x 60". Collection of S. Morone, Turin.





Leo Castelli in Rosenquist's studio, 1964.



Group exhibition at Galerie Ileana Sonnabend, Paris, 1964.

Installation shot, "Six Painters and the Object" at the Guggenheim Museum, New York, 1963.







*Untitled*, 1962. Oil on canvas. 36" x 72". Collection of Mr. and Mrs. Tony Tyson.

opposite: Rosenquist in front of mural for New York World's Fair.





*Four Young Revolutionaries*, 1962. Oil on wood and glass, 27" x 30". Collection of Mr. and Mrs. Lewis V. Winter.

below left: *Four 1949 Guys*, 1959. Oil on canvas, 60" x 48". Collection of Mr. and Mrs. Robert C. Scull.

below right: *Gold Star Mother*, 1961. Oil on canvas, 60" x 84". Collection of the artist.







*Sightseeing*. 1962. Oil on canvas with mixed media. 55" x 68". Pasadena Art Museum.



*Vestigial Appendage*. 1962. Oil on canvas. 78" x 93". Collection of Giuseppe Panza di Biumo.

*Silver Skies*. 1962. Oil on canvas. 78" x 198¾". Chrysler Museum at Norfolk, gift of Walter P. Chrysler, Jr.







*Rainbow*, 1962. Oil on canvas, mixed media, 48" x 60". Wallraf-Richartz-Museum, Cologne, Ludwig Collection.



left: *Trophies of An Old Soldier*. 1962. Oil on canvas with twine and metal hooks. 36" x 48".

below: *Waves*. 1962. Oil on canvas with painted twine. 55" x 82". Collection of Giuseppe Panza di Biumo.







opposite: *Air Hammer*. 1962. Oil on canvas. 77¾" x 64¼". Collection of McCrory Corporation.

right: *Untitled*. 1963. Oil on canvas. 77" x 77". Harry N. Abrams Family Collection.

below: *Untitled (Blue Sky)*. 1962. Oil on canvas. 84" x 72". Collection of Mr. and Mrs. Robert C. Scull.



opposite: *Marilyn Monroe I*. 1962. Oil and spray on canvas. 93" x 72¼". The Museum of Modern Art, New York, The Sidney and Harriet Janis Collection, 1967.

*Untitled (Noon)*. 1962. Oil on canvas, collage, 36" x 48". Collection of Giuseppe Panza di Biumo.

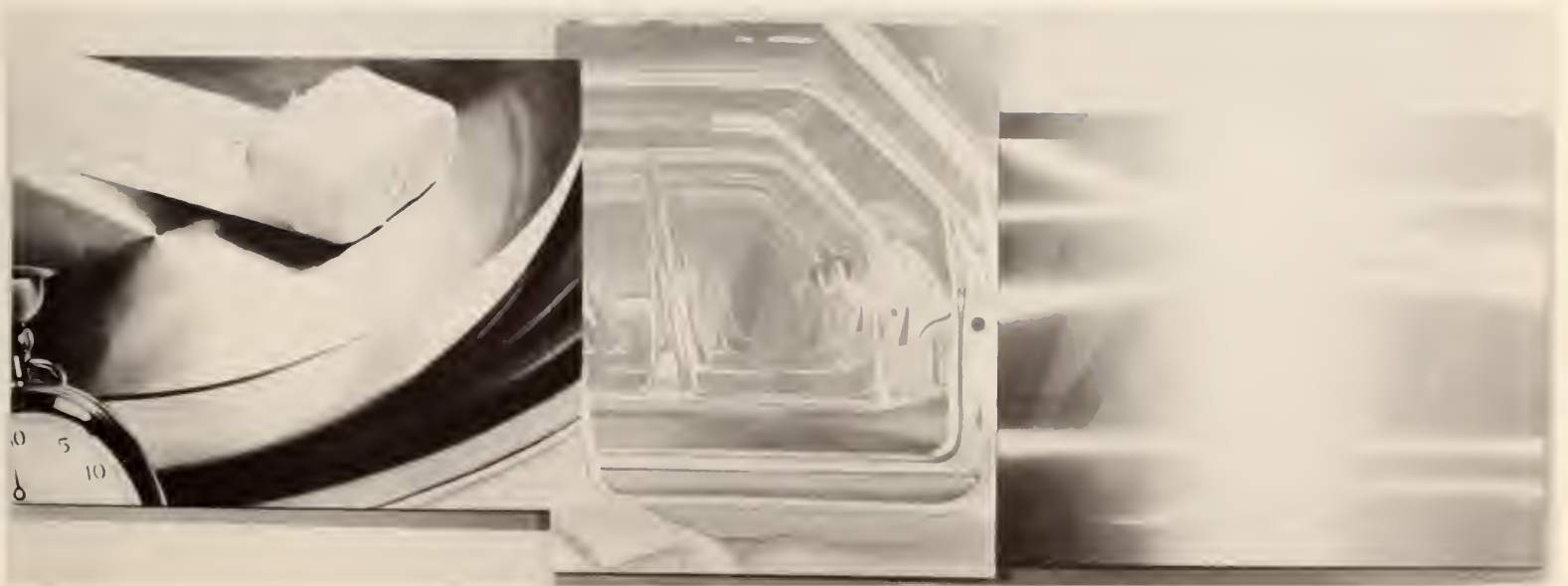








*Lanai*. 1964. Oil on canvas. 62" x 186" (3 panels). Collection of Kimiko and John Powers.



*U-Haul-It (Triptych)*. 1967. Oil on canvas. 60" x 169". Whitney Museum of American Art, gift of Mr. and Mrs. Lester Avnet.

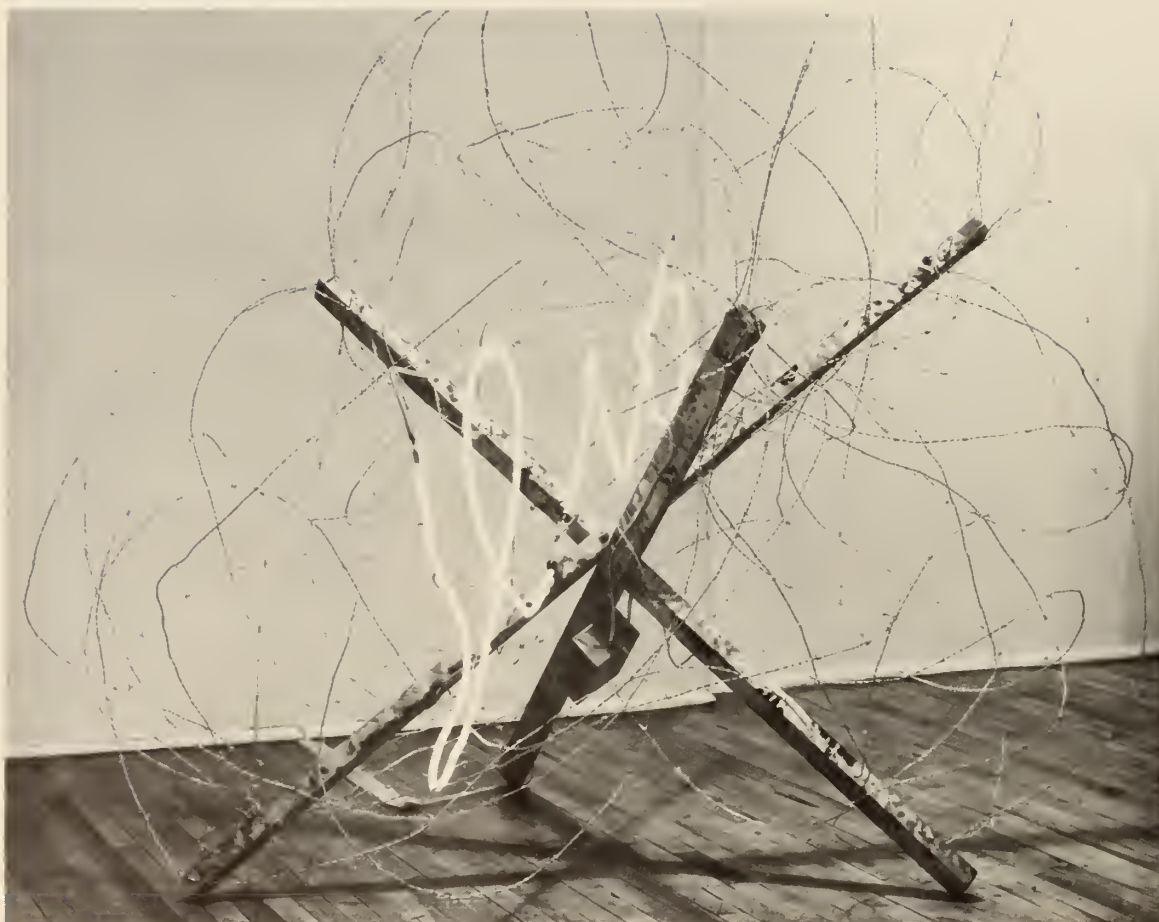


*Nomad*. 1963. Oil on canvas. 84" x 210". Albright-Knox Art Gallery, Buffalo, New York, (Gift of Seymour H. Knox).

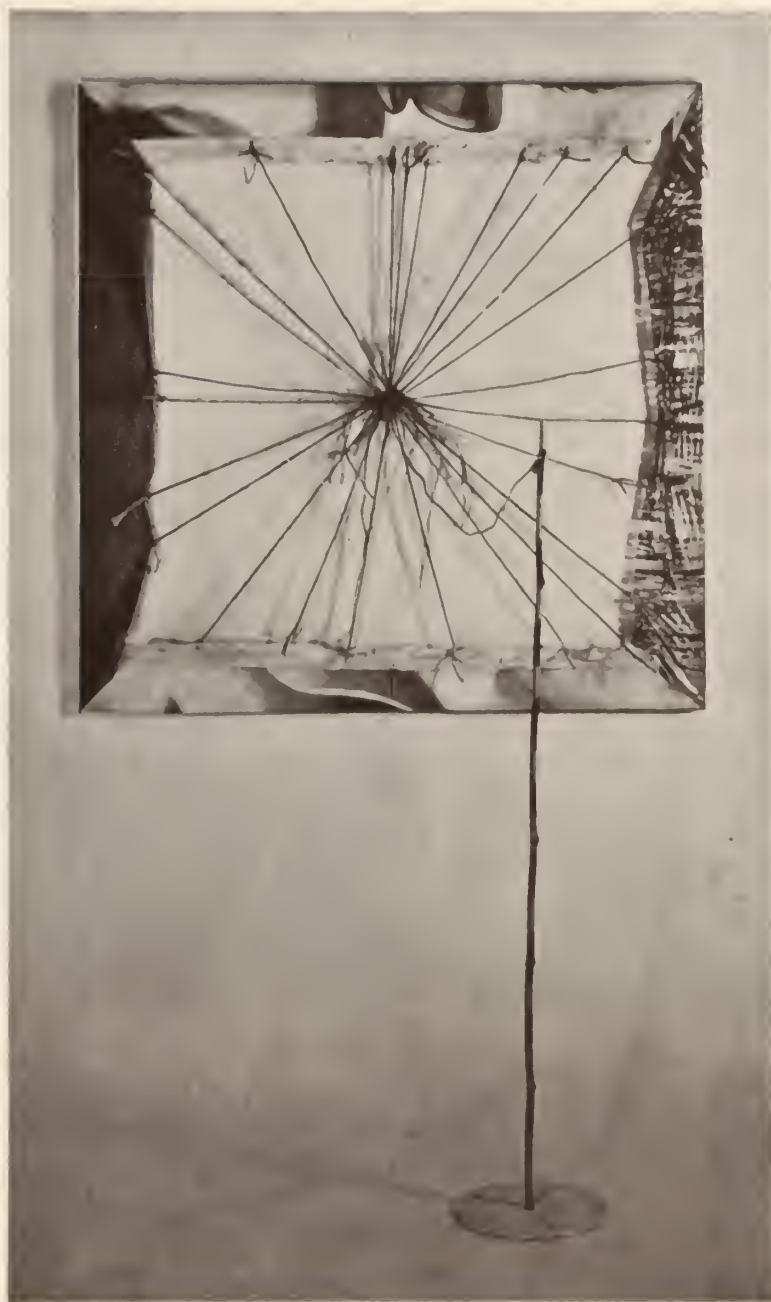
opposite: *One-Two-Three-Outside*. 1963. Oil on canvas with wood and wire. 106" x 70". The University of Kansas Museum of Art, bequest of Gene Swenson.







*Tumbleweed*. 1964-66. Wood, chrome-plated barbed wire, neon. 75" x 79" x 95". Collection of Mr. and Mrs. Bagley Wright.



*He Swallowed The Chain.* 1963. Paint, plastic, string, plus bamboo pole with canvas and wood base. 20" x 36". Collection of Richard Brown Baker.

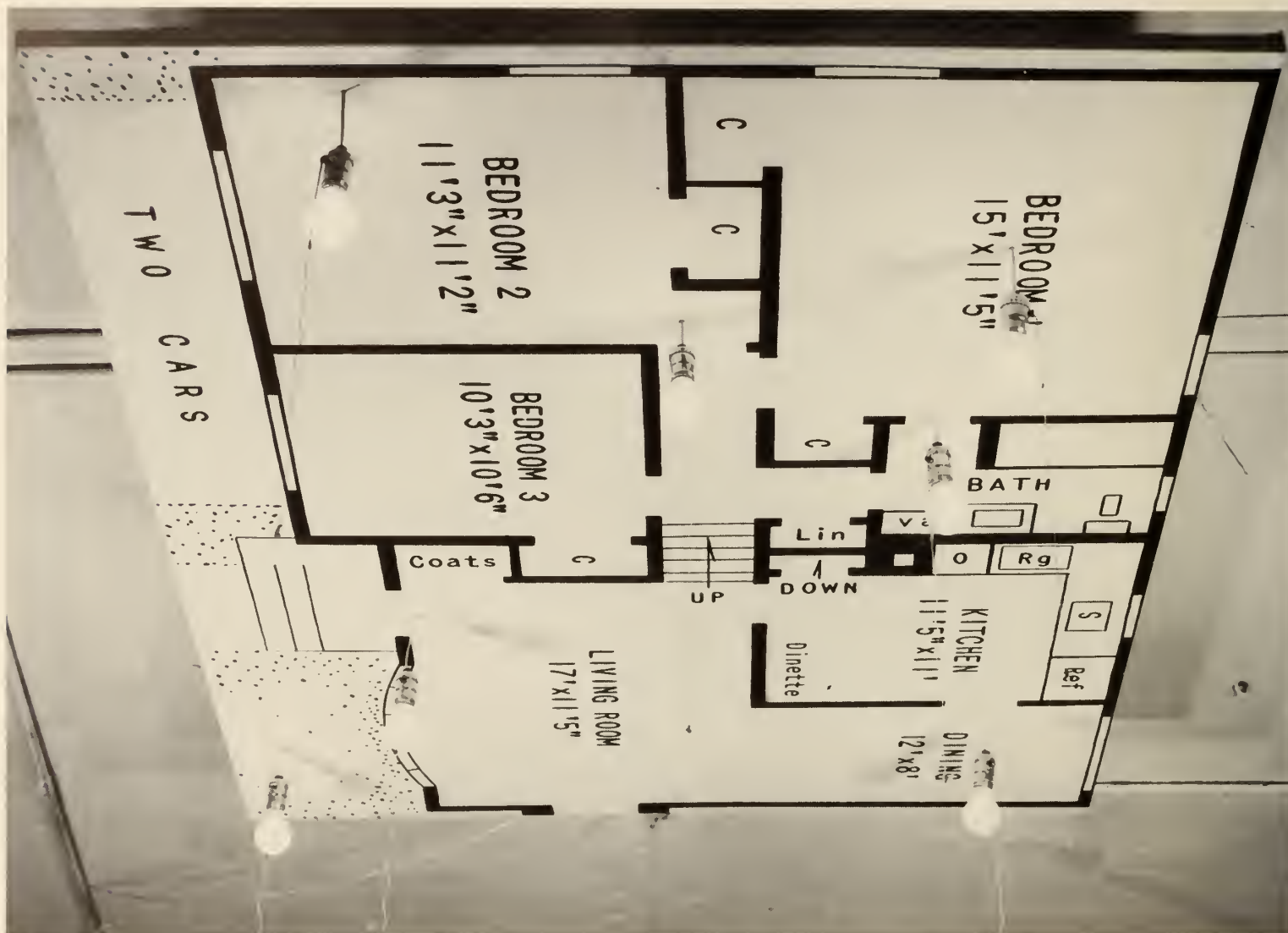




*Capillary Action I*, 1962. Oil on canvas with objects. 93" x 136" (2 panels). Collection of Giuseppe Panza di Biumo.

opposite: *Capillary Action II*, 1963. Mixed media. 102" x 66" x 55". Collection of National Gallery of Canada, Ottawa.





*Doorstop*. 1963. Oil on canvas and six electric light bulbs. 84" x 80" x 30". Collection of Mr. and Mrs. Robert C. Scull.

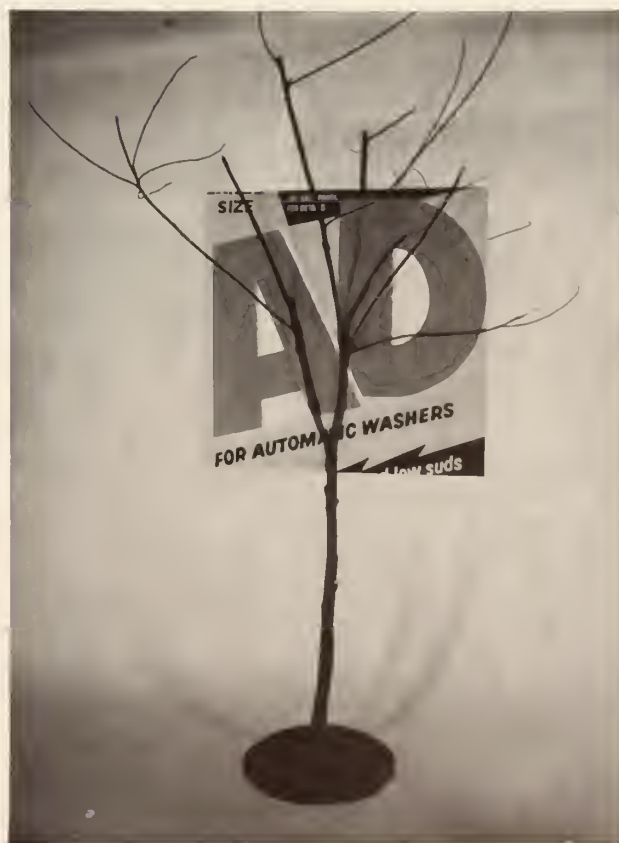


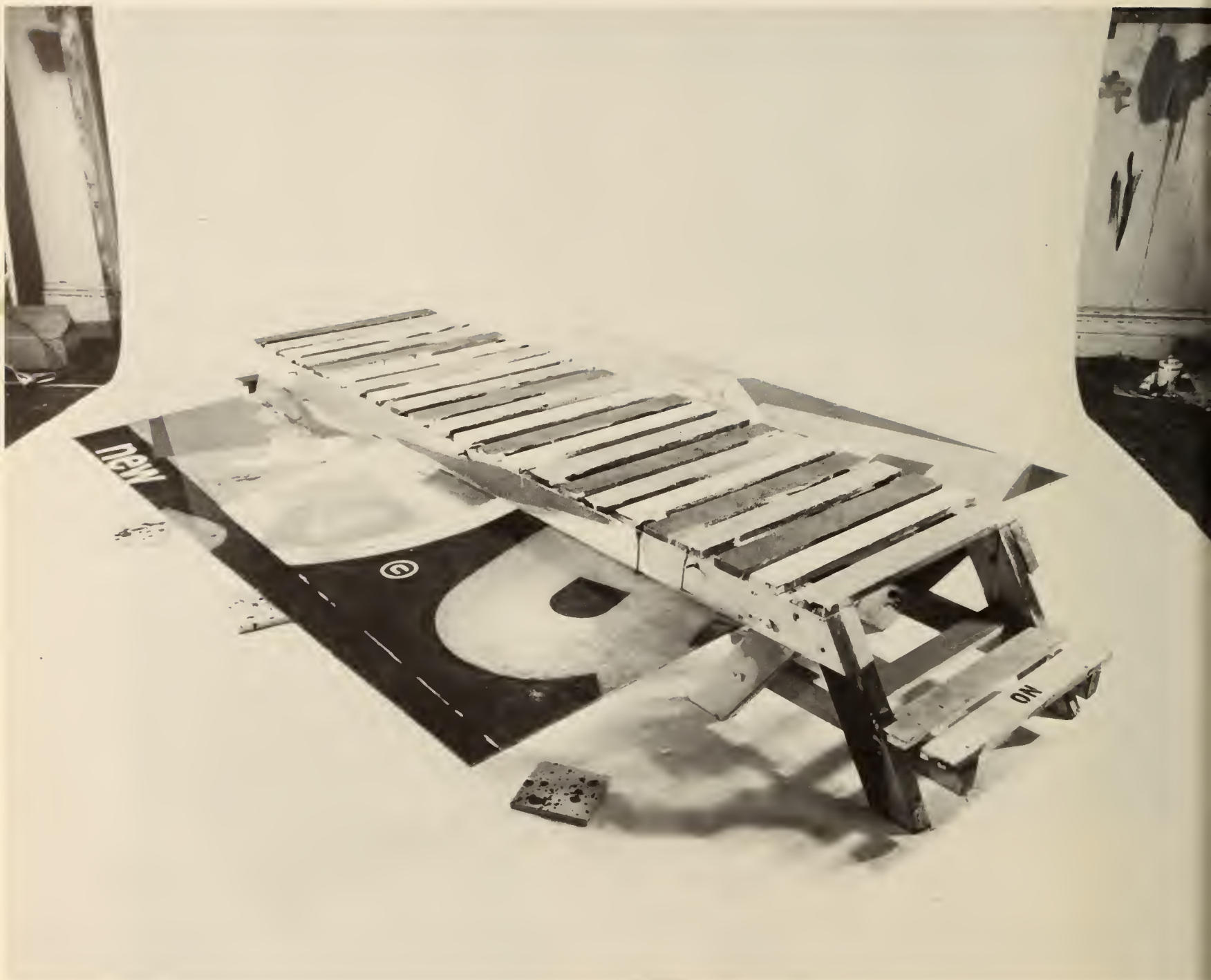


*Wrap*. 1964. Oil on canvas with plastic and wire. 14" x 18" x 5". Collection of Wolfgang Hahn, Cologne.

below left: *Toaster*. 1962. Mixed media. 11" x 9" x 9". Collection of Mr. and Mrs. Robert A. Rowan.

below right: *AD, Soapbox Tree*. 1963. 72" x 43". Destroyed.



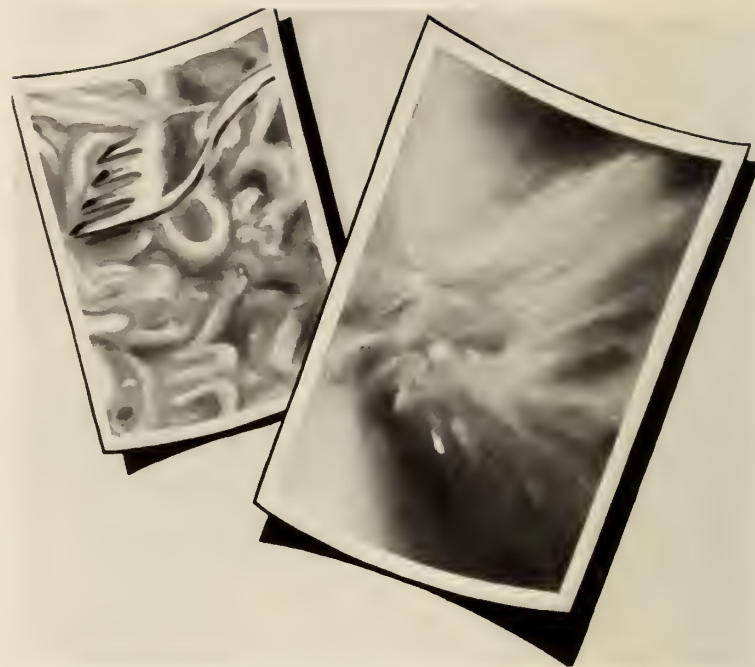


*Untitled (Catwalk)*. 1963. Oil, plexiglas, electric light and wood. approx. 96" x 72" x 36". Destroyed.



*Binoculars*. 1963. approx. 84" x 156". Destroyed.





*Family Album Snapshots (Spaghetti Postcards).* 1963. Oil on canvas. 21" x 23". Private Collection, Cologne.



*Director.* 1964. Oil on canvas. 90" x 62". Collection of Mr. and Mrs. Robert B. Mayer.



*Win A New House This Christmas (Contest).* 1964. Oil on canvas. 58" x 58". Pasadena Art Museum, gift of Fred Heim.



*Untitled (Joan Crawford Says)*. 1964. Oil on canvas. 95" x 79". Courtesy of Galerie Rolf Ricke.

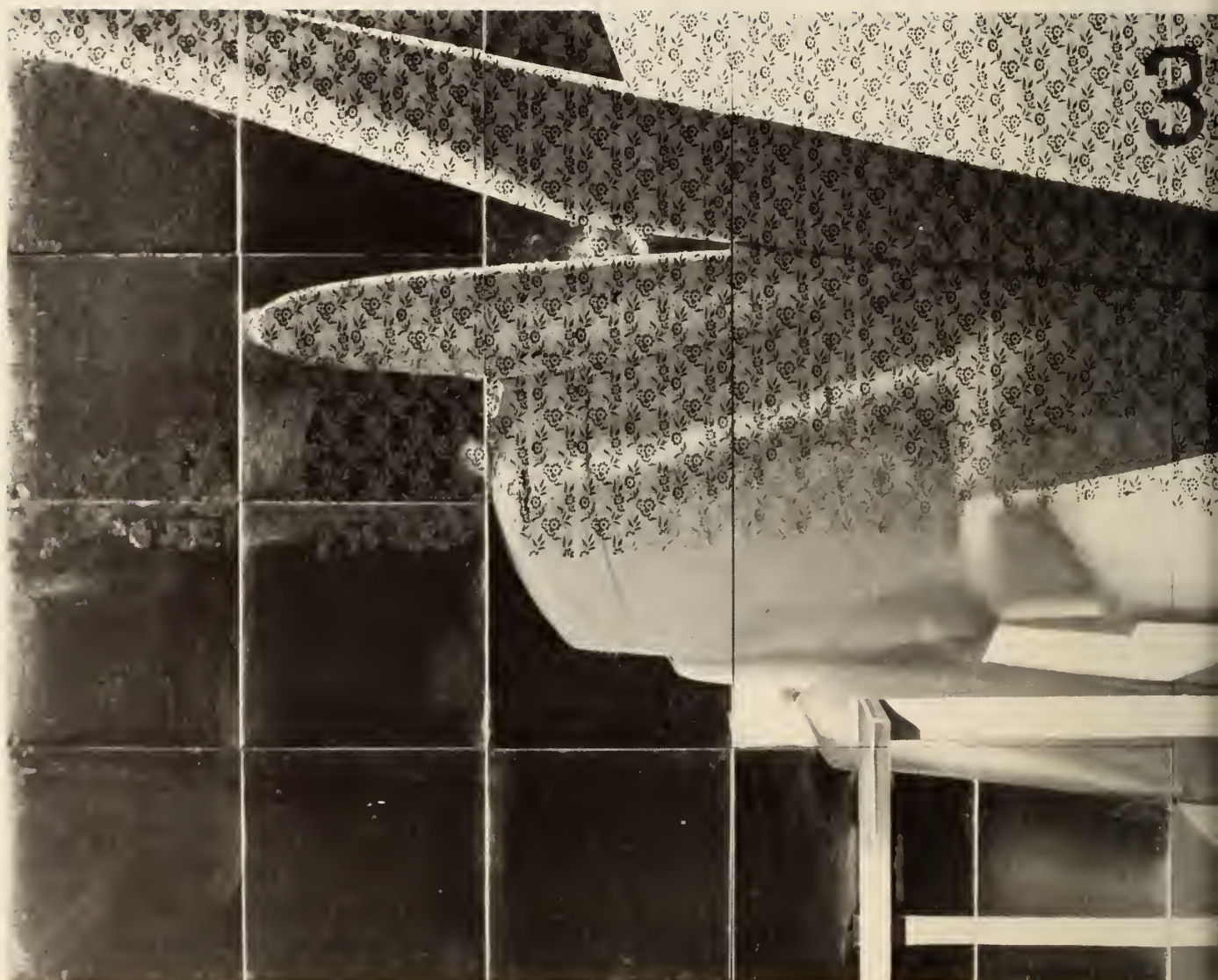




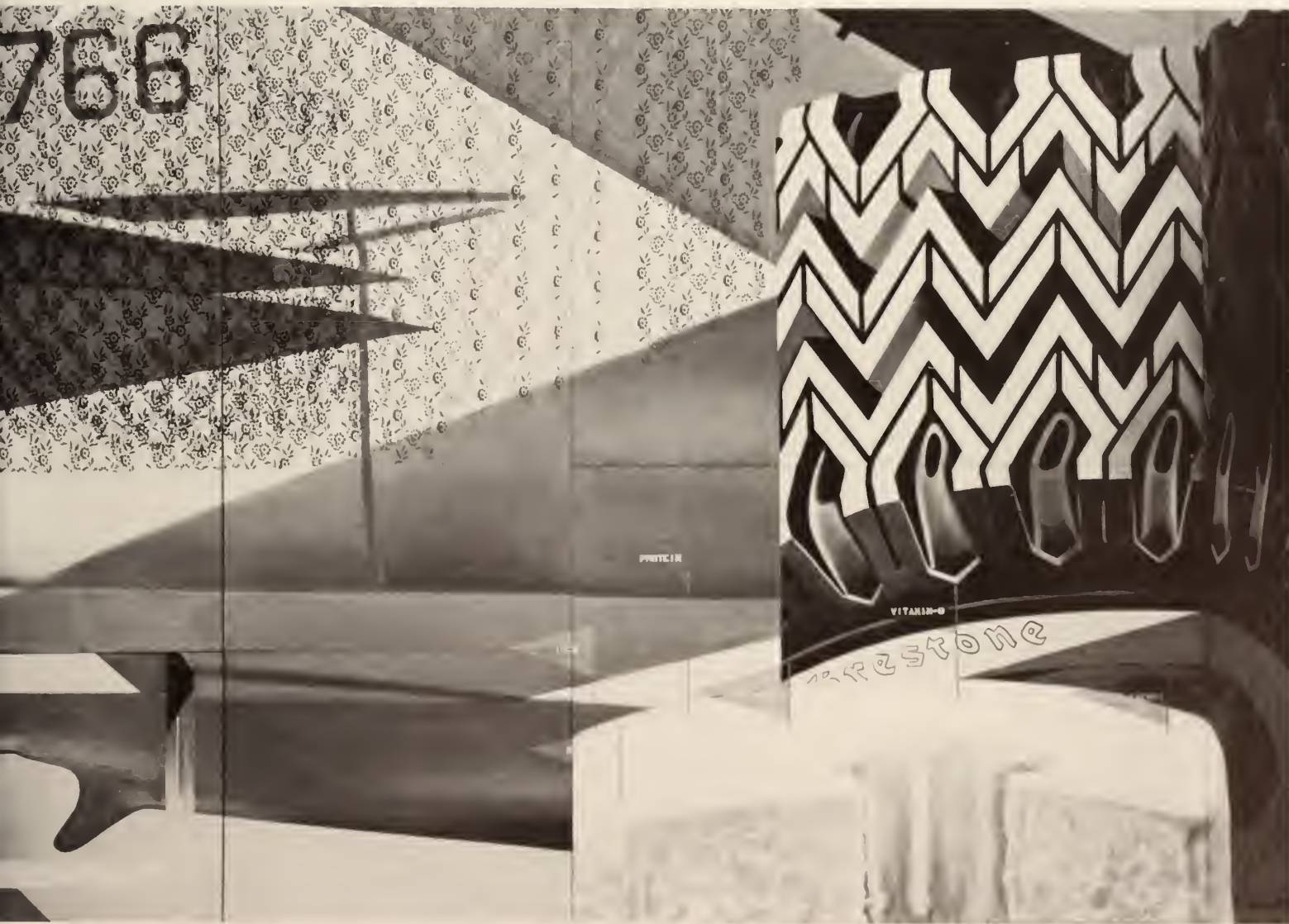
above: *Blue Spark with Small Fishpole and Bedsheet Picture*. Oil on canvas. 48" x 60". Collection of Mr. and Mrs. Robert B. Mayer.



below: *Untitled (Broome Street Truck)*. 1963. Oil on canvas. 72" x 72". Whitney Museum of American Art, New York.



*F-111* (Partial view). 1965. Oil on canvas with aluminum. 120" x 1032". Collection of Mr. and Mrs. Robert C. Scull.







below: *F-111* (Partial view). 1965. Oil on canvas with aluminum. 120" x 1032". Collection of Mr. and Mrs. Robert C. Scull.

pages 90-91: *F-111* (Partial view). 1965. Oil on canvas with aluminum. 120" x 1032". Collection of Mr. and Mrs. Robert C. Scull.







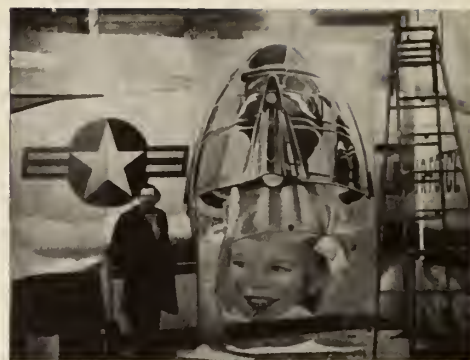








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6

1. Alan Solomon.

2. John Rublowsky.

3. Mike and Susan Abrams.

4. Rosenquist's assistant Bill McCain.

5. Left to right: Michelangelo Pistoletto, Steve Paxton, Otto Hahn, Leo Castelli, Robert Rauschenberg, Ileana Sonnabend, Rosenquist, Alan Solomon.

6. Michael Sonnabend with *Horse Blinders*, 1968.



7



8



9



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12



11

7. Charles Henri Ford.

8. The critic Max Kozloff.

9. Henry Geldzahler.

10. Mr. and Mrs. Glusberg.

11. Facade of the National Gallery of Modern Art, Rome, where the *F-111* was shown in 1966.

12. Rosenquist's friends in Paris, and the Greek artist, Sarkis.





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4



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3

1. Frank Stella.

2. Jean Boggs, Director, National Gallery of Canada, Ottawa.

3. Richard Smith.

4. Brydon Smith, Curator, National Gallery of Canada, Ottawa.



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2

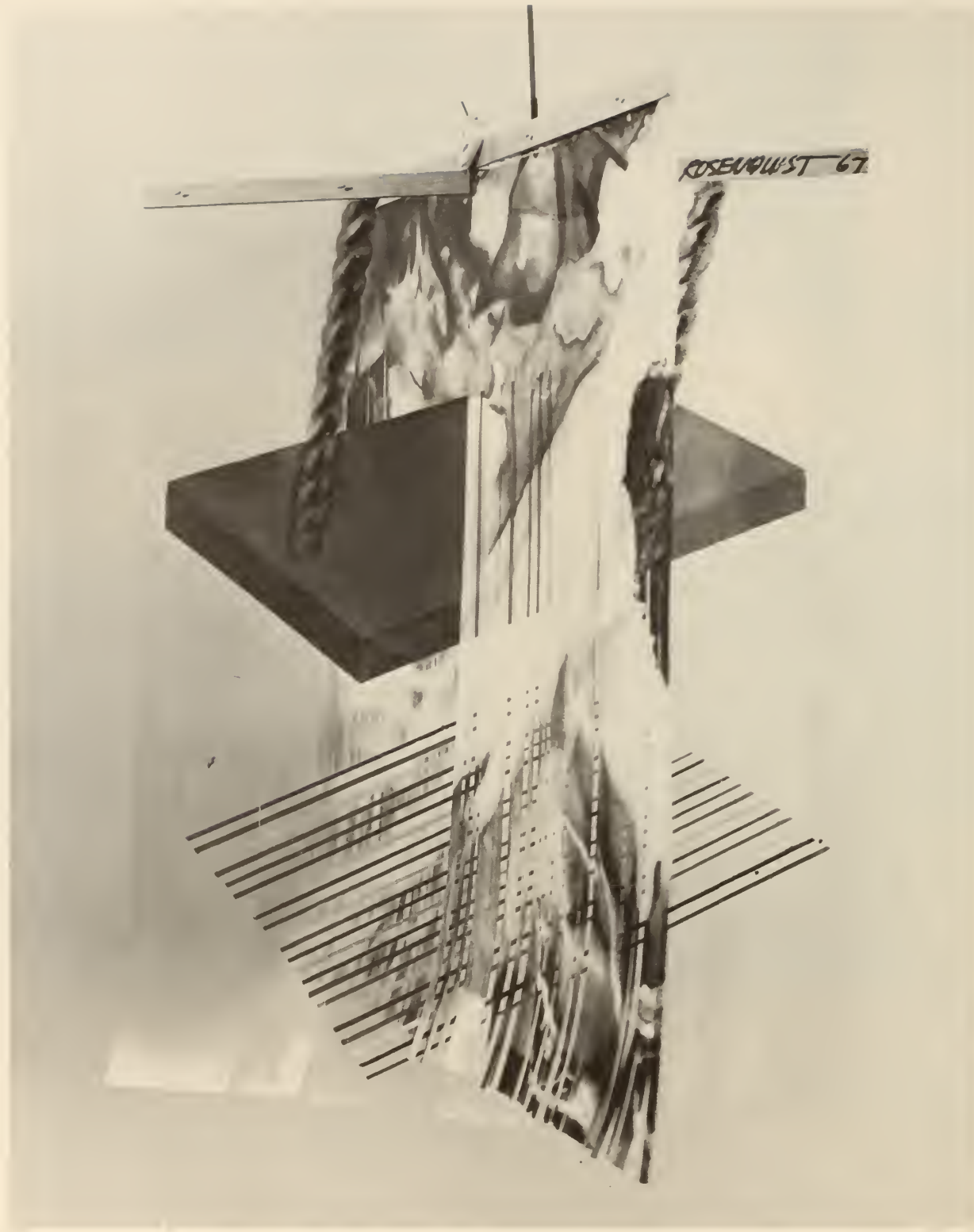


3

1. left to right: Rosenquist, Rolf Ricke, Hans Richter.

2. Rosenquist and Dr. Evelyn Weiss.

3. Dr. Budde and Mr. Hahn at Galerie Ricke, October 1970,  
at first showing of *Slush Thrust*.







Rosenquist working on *Stellar Structure*. 1966. Oil on mylar. 72" x 72". Collection of Mr. and Mrs. Roger Davidson, Toronto.

opposite: *Sketch For Forest Ranger*. 1967. Silkscreen on two vinyl sheets, diecut (unfinished state). Edition of 200, 24" x 20", each sheet.

pages 98-99: *Sliced Bologna*, shown at Galerie Ileana Sonnabend, Paris, 1968.











*In Honor and Memory of Robert F. Kennedy from the Friends of Eugene McCarthy.* 1968. Oil on mylar and canvas. 50" x 50". Collection of Mr. and Mrs. Roger Davidson, Toronto.

Rosenquist working on *For Lao-Tsu*, 1968.



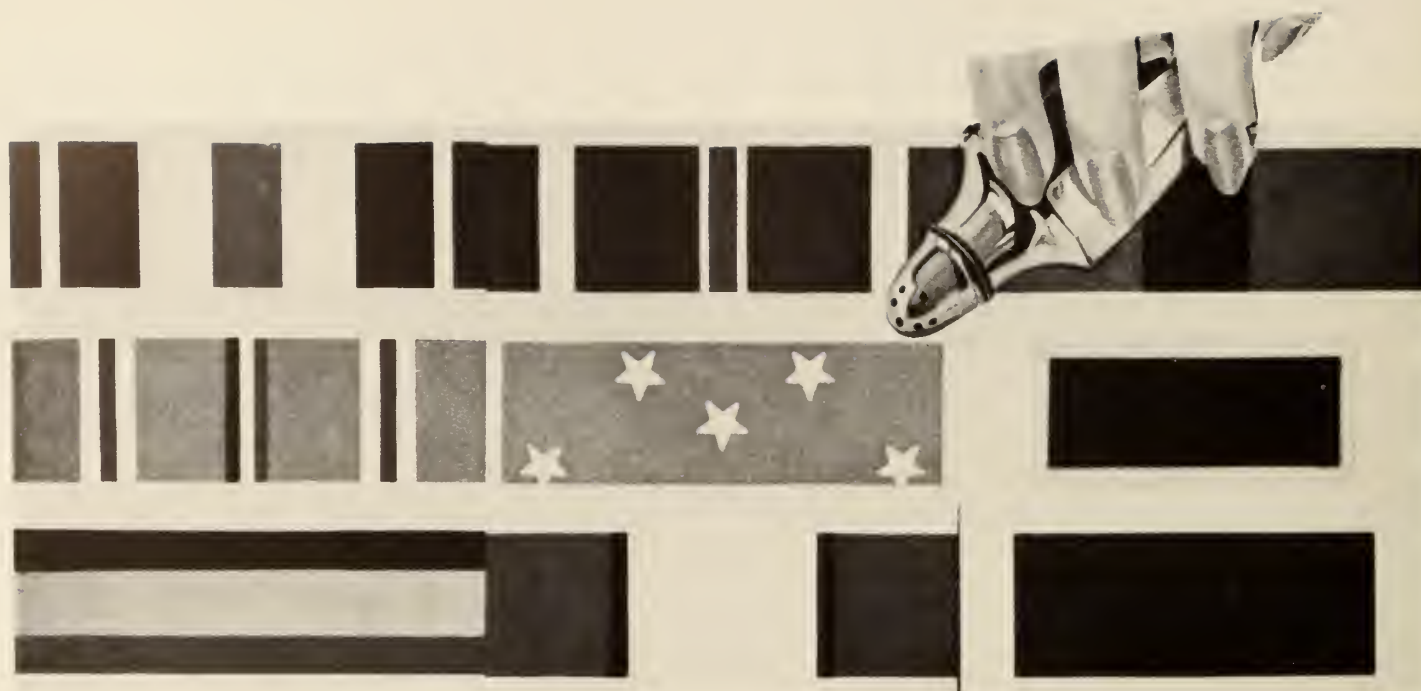


*Avalanche*. 1967. Oil on mylar and plexiglas. h.113".  
Courtesy of Sonnabend Gallery, Paris.

opposite: *Scrub Oak*. 1967. Oil on mylar. h.113". Collec-  
tion of Gianenzo Sperone.

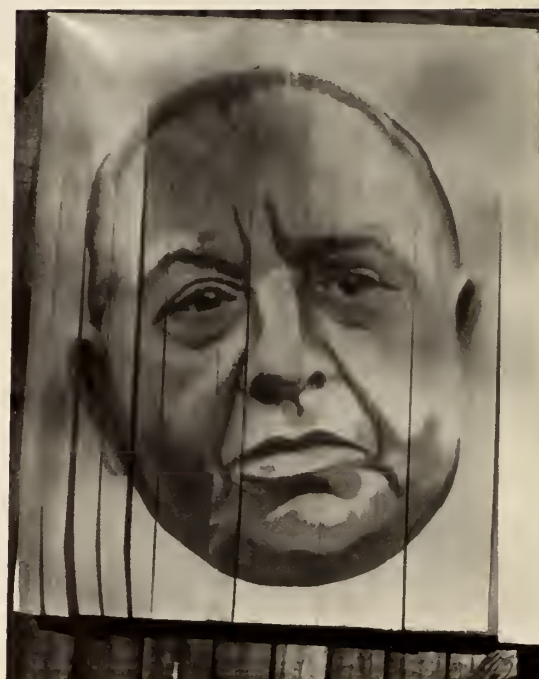






above; *Fruit Salad on an Ensign's Chest*. 1967. Oil on canvas and masonite. 108" x 288". Destroyed .

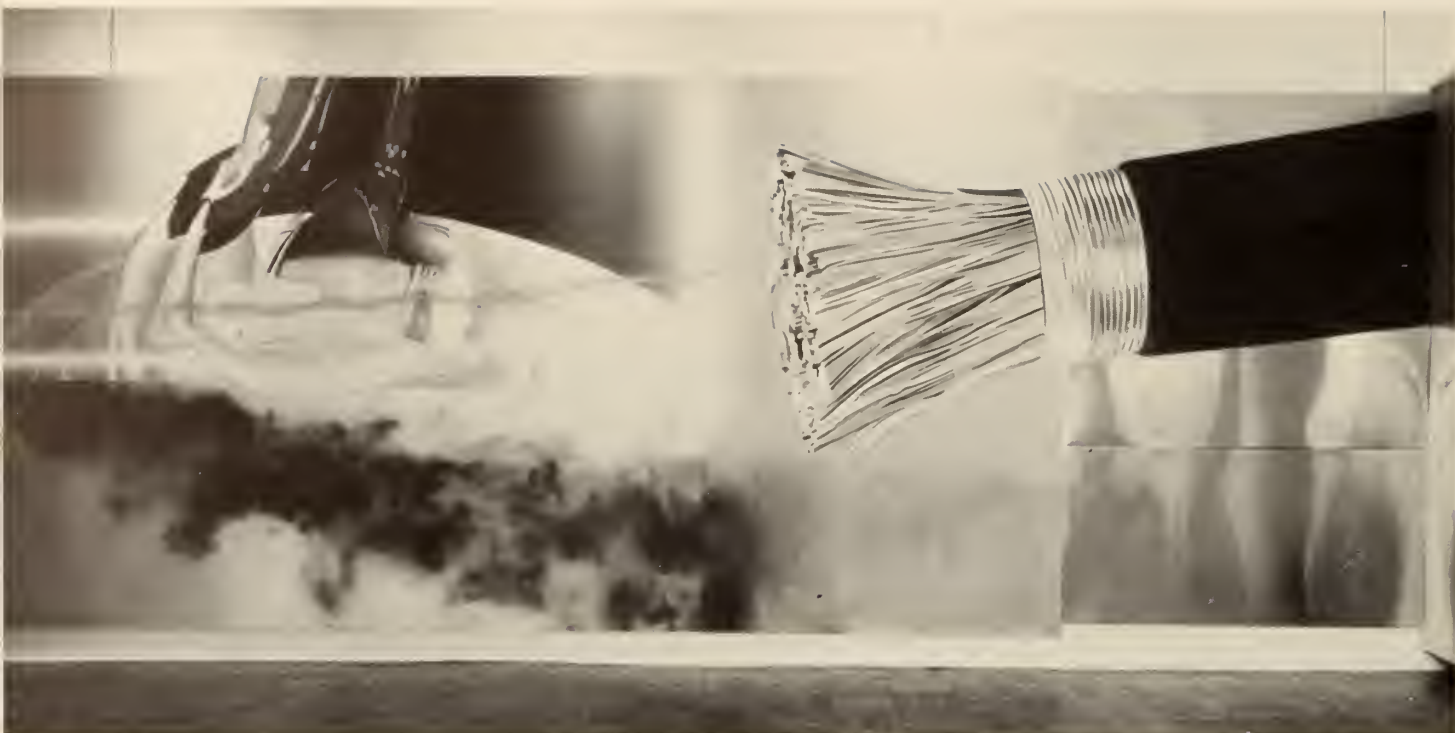
right: *Mayor Daley*. 1968. Oil on mylar and aluminum panels. 216" x 144". Collection of the artist.





*Growth Plan*. 1966. Oil on canvas. 69" x 139". Museum of Modern Art, Nagasaki.







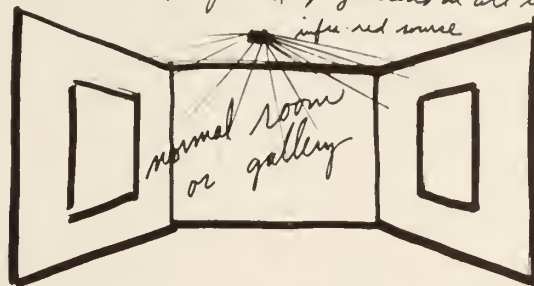
opposite and above: *Horse Blinders*. 1968-69. Oil on canvas and aluminum. 120" x 1014" (14 panels). Collection of Wallraf-Richartz-Museum, Ludwig Collection.



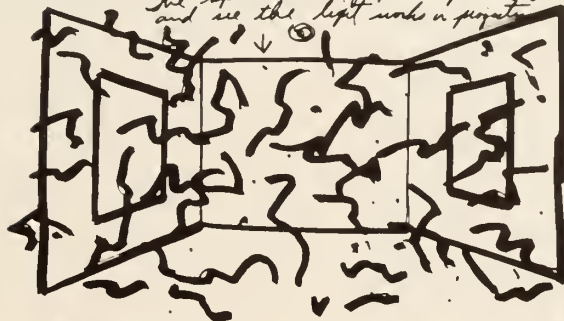
*Flower Garden*, 1961. Oil on canvas. 72" x 96". Collection of Richard Brown Baker.



apparently normal living area or gallery  
with invisible infra-red projections on all walls



The spectator may pick up a viewer  
and see the light work in projection



After the spectator puts down  
the hand viewer. The spectator knows  
something is happening, but it is invisible again.  
untitled  
Jean Rougemont 1968

Untitled. 1968. Drawing for work in progress. 15" x 10".



above: *Horizon Home Sweet Home* in progress.

Film clips of *Horizon Home Sweet Home*.

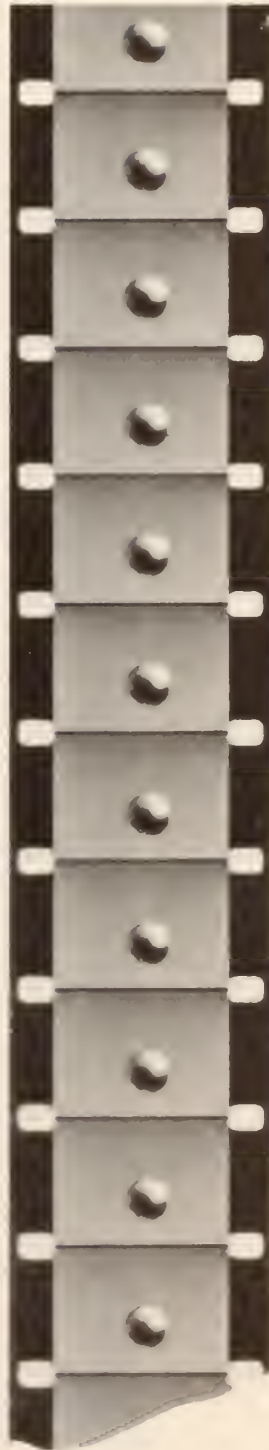


*Horizon Home Sweet Home, early stage, in Broome Street studio.*





Film clips of *Horizon Home Sweet Home*  
at Castelli Gallery.



Test for film in progress (rear projected landscape).



Film clips from *Empty Chairs*; Peter Schjeldahl shooting.

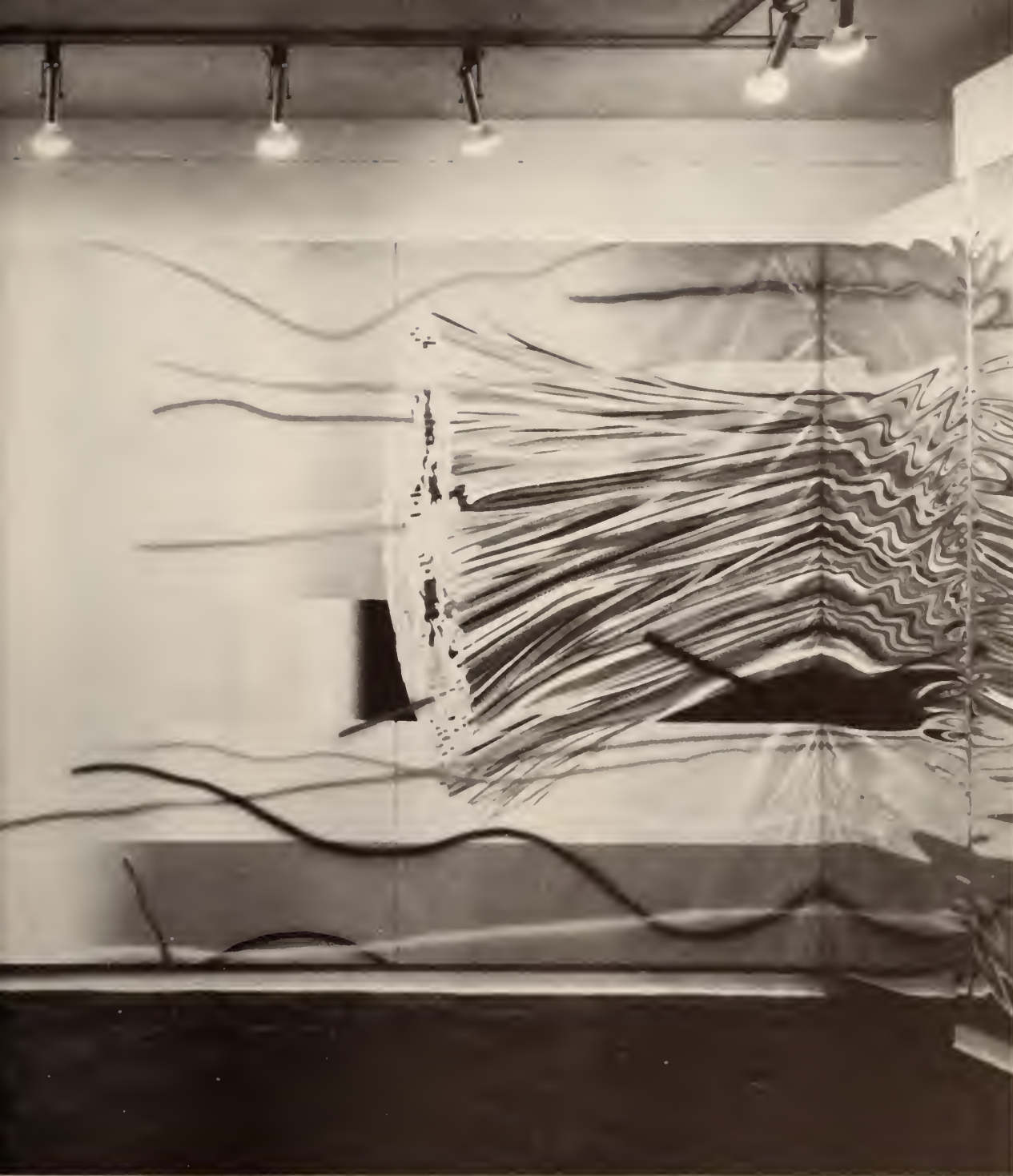




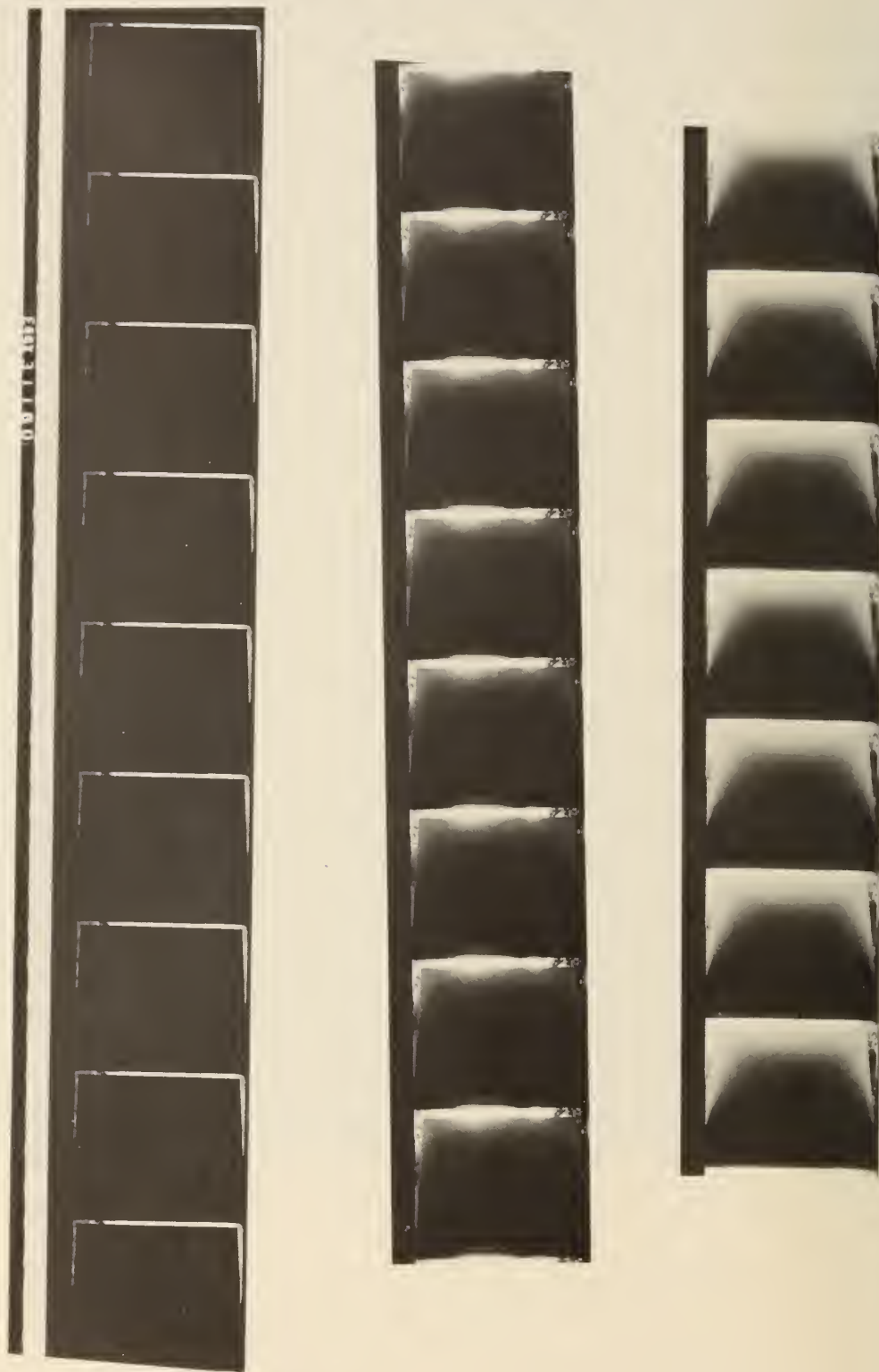
Film clips from *Empty Chairs*; Peter Schjeldahl shooting.



*Area Code*. 1970. Oil on canvas and aluminum. Courtesy of Leo Castelli Gallery.



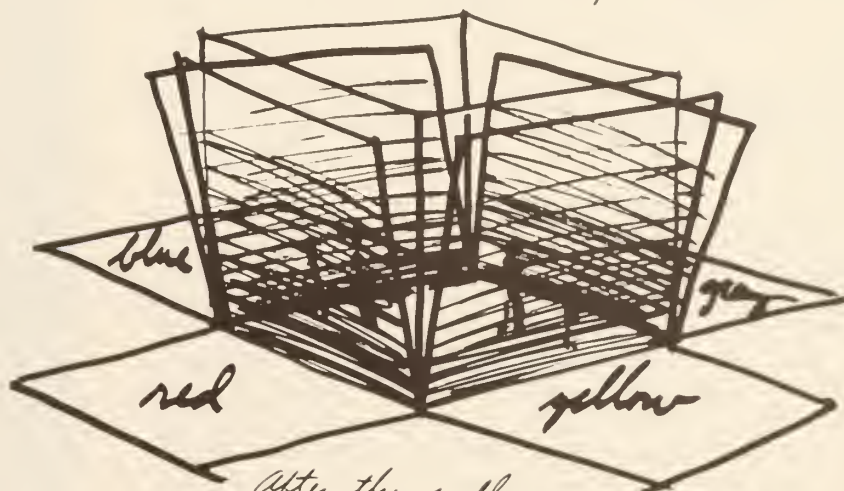




Right and opposite: Film clips from four screen film environment, *Vantage Point*.



Beginning in Darkness 4 walls are projected  
in 35 millimeter. Each of the 4 walls appears  
to be falling outward from darkness to the  
spectator. gradually revealing what color each  
wall is as they open up optically



After the walls appear to fall  
over in perspective the enclosed spectators  
see optically a landscape of Florida on each wall.  
As the landscape is revealed the spectator notices  
he is still enclosed.

title: Vantage Point Jim Morganst 1971

## Chronology

By Linda Cathcart

### 1933

November 29. James Rosenquist born in Grand Forks, North Dakota, the only child of Ruth and Louis Rosenquist. Parents of Swedish and Norwegian descent. Father employed as an airplane mechanic. The family moves around a great deal until the late 1940s when they settle in Minneapolis.

### 1948

Wins a high school scholarship to study art on Saturdays at Minneapolis School of Art.

### 1951

Drives to Seattle and Los Angeles with parents.

### 1952-54

Begins to travel. Hitchhikes to Florida, Cuba, and throughout the Southwest.

Attends University of Minnesota and studies painting and drawing under Cameron Booth. Works summers painting storage bins, grain elevators and gasoline tanks throughout Iowa, Wisconsin, and North Dakota, and for General Outdoor Advertising Company painting signs.

### 1955

Fall. Goes to New York on a scholarship to study at the Art Students League. Meets Edwin Dickinson, Morris Kantor and George Grosz.

### 1956

Spring. Leaves New York for about six months to work as a chauffeur in Westchester. Returns to New York and shares a studio on West 65th Street with Alice Forman, Joan Warner, and Peggy Smith. Meets Robert Indiana, Chuck Hinman, Robert Rauschenberg, Jasper Johns, and Jack Youngerman.



Rosenquist with his mother and godmother.



Rosenquist as a child.

### 1957-58

Transfers into the International Pictorial Painters Union. Works six months painting billboards for Artcraft Strauss Company at the Astor Victoria Theater in the Times Square area. Paints in the evenings using commercial paints. Attends drawing classes organized by Jack Youngerman and Robert Indiana. Claes Oldenburg and Henry Pearson also attend. Takes a four-week trip to the Midwest and misses the opportunity to become the head painter at Artcraft Strauss.

### 1959

Continues to paint billboards for Artcraft Strauss. Is told by Robert Rauschenberg about Gene Moore and Dan Arje who employ him to paint window displays for Bonwit Teller and Tiffany & Company.

### 1960

Quits working for Artcraft Strauss. Rents Agnes Martin's former loft in Coenties Slip where Delphine Seyrig, Jack Youngerman, Robert Indiana and Ellsworth Kelly also live. Paints *Zone*, first painting which employs commercial techniques and subjects. June. Marries Mary Lou Adams, whom he met while painting a billboard outside the Times Square office where she works as a textile designer. Alan Stone visits his studio, returns with Ileana Sonnabend; they are followed by Ivan Karp, Richard Bellamy, and Henry Geldzahler. Ivan Karp later returns to the studio with Leo Castelli.



**1961**

Spring. Joins Richard Bellamy's Green Gallery. Robert Scull buys first painting, *The Light That Won't Fail II*.

**1962**

January. Giuseppe Panza di Biumo comes to the studio and buys *Waves* and *Pushbutton*. First one-man exhibition at Green Gallery, entire show is sold out.

**1963**

Commissioned by Philip Johnson to paint twenty by twenty foot mural for the New York Worlds Fair. Chosen by *Art in America* as "Young Talent Painter of 1963". Four paintings included in "Americans 1963" at The Museum of Modern Art, organized by Dorothy Miller. March. Chosen to participate with Jim Dine, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, and Andy Warhol in "Six Painters and the Object" organized by Lawrence Alloway at the Solomon R. Guggenheim Museum. Fall. Decides to leave Green Gallery after exhibition of paintings in 1964. Joins Leo Castelli Gallery.

**1964**

Moves to studio on Broome Street and does a series of experimental free-standing constructions which he later destroys. Spring. Goes to Paris for first one-man exhibition at the Galerie Ileana Sonnabend. Spends summer traveling in Europe with his wife. Goes to Los Angeles for one-man exhibition at Dwan Gallery. Returns to New York and begins painting *F-111*. September. Son John born. Goes to Yale at the invitation of Jack Tworkov to give three lectures.

**1965**

Spring. Finishes *F-111* and exhibits it in April in first one-man exhibition at Leo Castelli Gallery. June. Shows *F-111* at the Jewish Museum, New York. Summer. Goes to Aspen, Colorado to the Aspen Institute of Humanist Studies with Friedel Dzubas, Larry Poons and Allan D'Arcangelo. Studies Eastern history. Fall. Wins first prize in the International Prize Exhibition, Instituto Torcuato di Tella, Buenos Aires. Does first lithographs with Tatyana Grosman on Long Island. Goes to Moderna Museet, Stockholm for the beginning of the tour of *F-111*. Visits Leningrad.



Mary Lou Rosenquist.

**1966**

October. Asked to participate in "Two Decades of American Painting," an International Circulating Exhibition sponsored by The Museum of Modern Art, organized by George Montgomery. Flies to Tokyo, Japan, with Jasper Johns, Norman Bluhm, Clement Greenberg, Ad Reinhardt, and Louise Nevelson; spends one month there.

**1967**

March. Buys house in East Hampton where he builds a studio.

**1968**

May. One-man exhibition of *Forest Ranger* at the Galerie Ileana Sonnabend in Paris. At the outbreak of student-led revolts returns to United States.

**1969**

Finishes *Horse Blinders*, shows it in one-man exhibition at Leo Castelli Gallery. Does a series of lithographs with Hollander and Castelli Graphics. Summer. Works for first time in film. July. Included in "New York Painting and Sculpture 1940-1970," organized by Henry Geldzahler, at the Metropolitan Museum of Art in New York.

**1970**

May. Finishes *Horizon Home Sweet Home* for show at Leo Castelli Gallery. Finishes *Flamingo Capsule* and *Area Code* for show held in October at Leo Castelli Gallery. October. Goes with wife to Germany for one-man exhibition of *Slush Thrust* at Galerie Ricke in Cologne.

**1971**

January. On the recommendation of Henry Geldzahler goes to work with Paul Kaufman at KQED Television. Goes to Los Angeles, where with the help of Nicholas Wilder he looks for video equipment. Flies to Tampa, Florida, later joined by wife and son. The family is involved in a serious automobile accident. Does lithographs at the University of South Florida while wife and child recuperate in Tampa hospital after the accident. Summer. Travels between New York and Florida working with Steve Goodman and Bill McCain on film.

**1972**

January. Retrospective exhibition at Wallraf-Richartz-Museum, Cologne, directed by Evelyn Weiss.

**One-Man Exhibitions**

**1962:** Green Gallery, New York.

**1963:** Green Gallery, New York.

**1964:** Dwan Gallery, Los Angeles. Green Gallery, New York. Galerie Ileana Sonnabend, Paris. Galeria Sperone, Turin.

**1965:** Leo Castelli Gallery, New York. Moderna Museet, Stockholm. Museo d'Arte Moderna, Turin. Galerie Ileana Sonnabend, Paris.

**1966:** Baden-Baden Museum, Baden-Baden, Germany. Kunsthalle, Bern, Switzerland. Leo Castelli Gallery, New York. Louisiana Museum, Copenhagen. Moderna Museet, Stockholm. Stedelijk Museum, Amsterdam.

**1967:** Musée des Arts Décoratifs, Paris.

**1968:** National Gallery of Canada, Ottawa. Galerie Ileana Sonnabend, Paris.

**1969:** Leo Castelli Gallery, New York.

**1970:** Leo Castelli Gallery, New York. Galerie Ricke, Cologne.

**1971:** Leo Castelli Gallery, New York.

**1972:** Wallraf-Richartz-Museum, Cologne.

### Selected Group Exhibitions

**1962:** Dwan Gallery, Los Angeles, *My Country Tis of Thee*. Sidney Janis Gallery, New York, *New Realists*.

**1963:** Guggenheim Museum, New York, *Six Painters and the Object*. The Museum of Modern Art, New York, *Americans 1963*. Oakland Art Museum, Oakland, *Pop Art USA*. Galerie Ileana Sonnabend, Paris, group show. Whitney Museum of American Art, New York, *Annual Exhibition of Contemporary American Painting*.

**1964:** Gemeentemuseum, The Hague, *New Realists*. Sidney Janis Gallery, New York, *Environments by 4 New Realists*. Moderna Museet, Stockholm, *American Pop Art*. Stedelijk Museum, Amsterdam, *Pop Art*.

**1965:** Hamburger Kunstkabinett, Hamburg, *Pop Art from USA*. Instituto Torcuato di Tella, Buenos Aires, *International Prize Exhibition*. Sidney Janis Gallery, New York, *Pop and Op*. National Collection of Fine Arts, Smithsonian Institution, Washington.

**1966:** Cordier and Ekstrom Gallery, New York, *Seven Decades of Modern Art*. The Jewish Museum, New York, *Harry N. Abrams Family Collection*. The Museum of Modern Art Circulating Exhibition, Japan, India, *Two Decades of American Painting*. Galerie Ricke, Kassel, *11 Pop Artists*.

**1967:** Leo Castelli Gallery, New York, *Ten Years*. The Museum of Modern Art, New York, *The 1960s: Painting and Sculpture From the Museum Collection*. São Paulo, Brazil, *IX São Paulo Bienal*. U.S. Pavillion, Expo '67, Montreal, *American Painting Now*. Whitney Museum of American Art, New York, *Annual Exhibition of Contemporary American Painting*.

**1968:** Kassel, *Documenta*. The Museum of Modern Art, New York, *The Machine As Seen at the End of the Mechanical Age*. Wallraf-Richartz-Museum, Cologne, *Multiples*.

**1969:** Fort Worth Art Center, Fort Worth, *Contemporary Drawing Show*. Hayward Gallery, London, *Pop Art* (organized by the Arts Council of Great Britain). Metropolitan Museum of Art, New York, *Prints by Five New York Painters*. Metropolitan Museum of Art, New York, *New York Painting and Sculpture: 1940-1970*. University of California, Irvine, *New York: The Second Breakthrough, 1959-1964*. Whitney Museum of American Art, New York, *Annual Exhibition of Contemporary American Painting*.

**1970:** Mayfair Fine Art, London, *Pop '70*. Kunsthalle Nuremberg, *The Thing As Object*. Galerie Ricke, Cologne, American group show. Galerie Ricke, Cologne, *Drawings of American Artists*.

**1971:** Emily Lowe Gallery, Hofstra University, Hempstead, New York, *Art Around the Automobile*. Kunsthalle, Cologne, *From Picasso to Warhol* (The Sidney and Harriet Janis Collection).

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by Libby W. Seaberg

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## Notes on the Catalogue

All prints are listed chronologically according to date of publication. Measurements are sheet size of published editions only and are listed height before width. The type of paper listed refers only to the published edition. Proofs may exist on various papers. All prints listed are signed and numbered by the artist. Prints published by Universal Limited Art Editions (U.L.A.E.) bear their embossed chop; by Castelli Graphics and Hollanders Workshop the embossed chop of Hollanders Workshop and the printers Irwin Hollander and Fred Genis; by Richard Feigen Graphics their embossed chop; by Castelli Graphics and Petersburg Press the chop of either Theo Wujik or Charles Ringness of Graphicstudio, University of South Florida (U.S.F.).

Information about impressions outside of the published editions has been given where available. Artist's proofs, trial proofs, "hors commerce," and printer's proofs are specifically indicated. "Bon à tirer," press and paper, cancellation, presentation, workshop and copyright proofs are listed as "other". Proof information from U.L.A.E. is not available at this date.

Color information where indicated does not include mixture percentages.

Elke M. Solomon



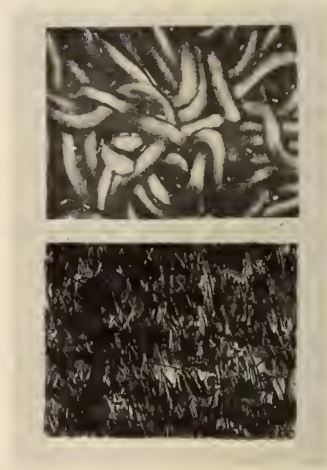
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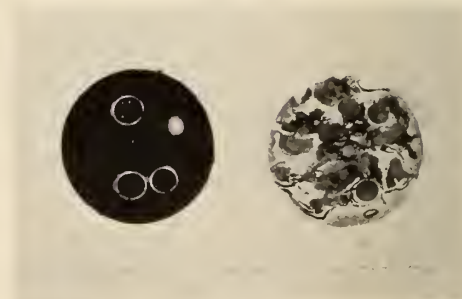
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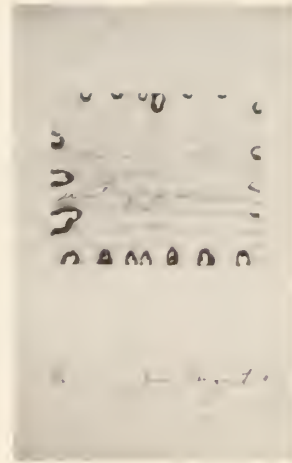




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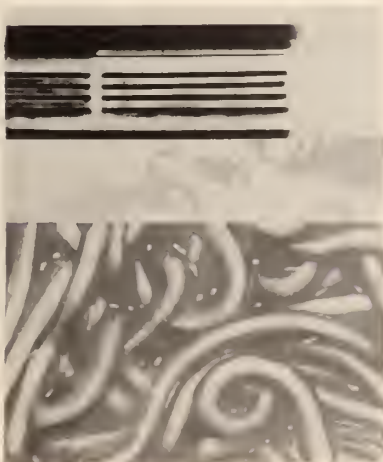
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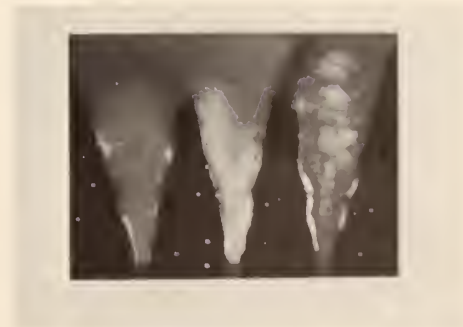
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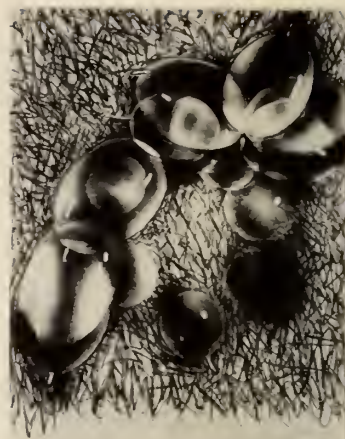
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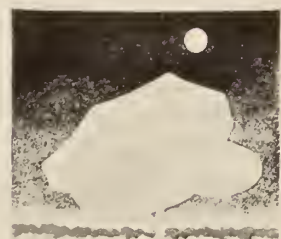
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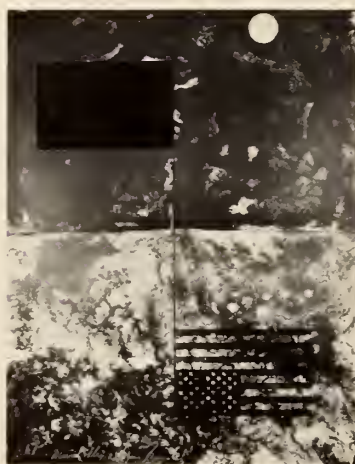
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## Catalogue: Graphic Work

1. *Certificate*, 1962. [(from *the International Avant-Garde, Volume V*)]  
Etching.  
10" x 7½".  
Paper: Rives BFK.  
Edition: 60.  
Publisher: Arturo Schwarz, Milan.
2. (With Walasse Ting).  
*New Oxy*, 1963 (from *1¢ Life*).  
Lithograph (from drawing by James Rosenquist).  
16" x 22⅞".  
Paper: Rives BFK.  
Edition: 62, plus 20 hors commerce.  
Printed from seven aluminum plates in red, yellow, blue, two greens, rose and gray.  
Publisher: E. W. Kornfeld, Bern, Switzerland, 1964.
3. *John Adams Rosenquist, Heir Apparent*, 1965.  
Lithograph.  
17" x 13½".  
Paper: French hand-made.  
Edition: 28, plus proofs.  
Printed from two stones.  
Publisher: Universal Limited Art Editions, West Islip, New York (U.L.A.E.).
4. *Campaign*, 1965.  
Lithograph.  
29½" x 22".  
Paper: Crisbrook hand-made English.  
Edition: 26, plus proofs.  
Printed from four stones.  
Publisher: U.L.A.E.
5. *Spaghetti and Grass*, 1965.  
Lithograph.  
31½" x 23".  
Paper: Crisbrook hand-made English.  
Edition: 23, plus proofs.  
Printed from five stones.  
Publisher: U.L.A.E.
6. *Dusting Off Roses*, 1965.  
Lithograph.  
30½" x 21½".  
Paper: Italia.
7. *Circles of Confusion*, 1965 (from *11 Pop Artists, Volume I*).  
Silkscreen.  
23½" x 20".  
Paper: Beckett.  
Edition: 200, plus 50 impressions lettered I through L.  
Publisher: Original Editions, New York.
8. *Whipped Butter for Eugene Ruchin*, 1965 (from *11 Pop Artists, Volume II*).  
Silkscreen.  
24" x 30".  
Paper: Beckett.  
Edition: 200, plus 50 impressions lettered I through L.  
Publisher: Original Editions, New York.
9. *For Love*, 1965 (from *11 Pop Artists, Volume III*).  
Silkscreen.  
35⅝" x 26".  
Paper: Beckett.  
Edition: 200, plus 50 impressions lettered I through L.  
Publisher: Original Editions, New York.
10. *Circles of Confusion I*, 1966.  
Lithograph.  
38½" x 28".  
Paper: Italia.  
Edition: 12, plus proofs.  
Printed from four stones.  
Publisher: U.L.A.E.
11. *high-pool*, 1964-66.  
Lithograph.  
26½" x 40".  
Paper: Italia.  
Edition: 25, plus proofs.  
Printed from five stones.  
Publisher: U.L.A.E.
12. *Roll Down*, 1965.  
Lithograph.  
38" x 29".  
Paper: Rives BFK.
13. *Morning Mirror*, 1966.  
Lithograph.  
24" x 20".  
Paper: Rives.  
Edition: 28, plus 5 artist's proofs, 1 other proof.  
Printed from three composition plates in red, yellow and gray.  
Publisher: James Rosenquist.
14. *Somewhere to Light*, 1966 (from *New York International*).  
Silkscreen.  
17" x 22".  
Paper: Beckett.  
Edition: 225, plus 25 impressions lettered A through Y.  
Publisher: Tanglewood Press, Inc.
15. *A Drawing While Waiting for an Idea*, 1966.  
Lithograph.  
15" x 9¼".  
Paper: papertowel.  
Edition: 52, plus proofs.  
Printed from two stones.  
Publisher: U.L.A.E.
16. *Expo 67 Mural—Firepole 33' x 17'*, 1967.  
Lithograph.  
34" x 18½".  
Paper: Italia.  
Edition: 41, plus proofs.  
Printed from six stones.  
Publisher: U.L.A.E.
17. *Sketch for Forest Ranger*, 1967 (from *10 From Castelli*).  
Silkscreen.  
23¾" x 20".  
Edition: 200, plus 25 impressions lettered A through Y.  
Printed on two vinyl sheets, die cut.  
Publisher: Tanglewood Press, Inc.
18. *Horse Blinders*, 1968.  
Lithograph.  
28" x 40".  
Paper: Italia.  
Edition: 41, plus proofs.

- Printed from five stones.  
Publisher: U.L.A.E.
19. *See Saw*, 1968.  
Lithograph.  
24" x 34 $\frac{3}{16}$ ".  
Paper: Arches.  
Edition: 100.  
Printed from two aluminum plates in three colors.  
Publisher: Richard Feigen Graphics.
20. *Forehead I*, 1968.  
Lithograph.  
33 $\frac{1}{2}$ " x 24 $\frac{1}{2}$ ".  
Paper: Arches.  
Edition: 121, plus 19 unnumbered impressions.  
Printed from one stone and four plates in five colors.  
Publisher: Richard Feigen Graphics.
21. *Forehead II*, 1968.  
Lithograph.  
33 $\frac{1}{2}$ " x 24 $\frac{1}{2}$ ".  
Paper: Arches.  
Edition: 121, plus 19 unnumbered impressions.  
Printed from one stone and three plates in four colors.  
Publisher: Richard Feigen Graphics.
22. *Cold Spaghetti Postcard*, 1968.  
Lithograph.  
20" x 25".  
Paper: Chatham British hand-made.  
Edition: 18, plus proofs.  
Printed from one stone.  
Publisher: U.L.A.E.
23. *Horse Blinders Flash Card*, 1969.  
Lithograph.  
17 $\frac{1}{2}$ " x 22 $\frac{1}{2}$ ".  
Paper: Shogun.  
Edition: 21, plus proofs.  
Printed from four stones.  
Publisher: U.L.A.E.
24. *Area Code*, 1969.  
Lithograph.  
Two sections, each 28 $\frac{1}{2}$ " x 26 $\frac{1}{4}$ ".  
Paper: J. Barcham Green hand-made English.
- Edition: 86, plus 10 artist's proofs, 16 trial proofs, 2 printer's proofs, 9 hors commerce, 7 other proofs.  
Printed from seven aluminum plates in sixteen colors.  
Publisher: Castelli Graphics and Hollanders Workshop.
25. *Night Smoke*, 1969-70.  
Lithograph.  
22 $\frac{1}{2}$ " x 31 $\frac{1}{2}$ ".  
Paper: J. Barcham Green hand-made English.  
Edition: 18, plus proofs.  
Printed from six stones.  
Publisher: U.L.A.E.
26. *Busy Signal*, 1970.  
Lithograph.  
16" x 21" (folded).  
Paper: Arches, and reflective mylar.  
Edition: 84, 10 artist's proofs, 12 trial proofs, 2 printer's proofs, 10 hors commerce.  
Printed from four aluminum plates and one stone in red, purple, blue and yellow; black on reflective mylar.  
Publisher: Castelli Graphics and Hollanders Workshop.
27. *Bunraku*, 1970.  
Lithograph.  
32 $\frac{1}{2}$ " x 23 $\frac{1}{2}$ ".  
Paper: Arches.  
Edition: 60, plus 9 artist's proofs, 4 trial proofs, 2 printer's proofs, 5 hors commerce, 3 other proofs.  
Printed from one aluminum plate in black.  
Publisher: Castelli Graphics and Hollanders Workshop.
28. *Tumbleweed*, 1970.  
Lithograph.  
21 $\frac{3}{4}$ " x 29 $\frac{1}{2}$ ".  
Paper: Fabriano (heavy black).  
Edition: 68, 10 artist's proofs, 6 trial proofs, 2 printer's proofs, 4 hors commerce, 7 other proofs.  
Printed from three aluminum plates in white, gray and blue.  
Publisher: Castelli Graphics and Hollanders Workshop.
29. *Silver Skies*, 1970.  
Lithograph.  
34" x 29 $\frac{3}{4}$ ".  
Paper: Arches.  
Edition: 65, plus 9 artist's proofs, 8 trial proofs, 2 printer's proofs, 7 hors commerce, 2 "Earth Day" prints.  
Printed from four aluminum plates in gray, yellow, blue and red.  
Publisher: Castelli Graphics and Hollanders Workshop.
30. *Spaghetti*, 1970.  
Lithograph.  
31" x 42".  
Paper: Copperplate Deluxe.  
Edition: 50, plus 10 artist's proofs, 11 trial proofs, 2 printer's proofs, 9 hors commerce, 1 other proof.  
Printed from two aluminum plates in red and yellow.  
Publisher: Castelli Graphics and Hollanders Workshop.
31. *Short Ends*, 1970.  
Lithograph.  
28" x 20".  
Paper: J. Barcham Green hand-made English.  
Edition: 175, plus 25 artist's proofs, 19 trial proofs, 2 printer's proofs, 4 hors commerce, 3 other proofs.  
Printed from six aluminum plates in three reds, two blues and yellow.  
Publisher: Castelli Graphics and Hollanders Workshop.
32. *Delivery Hat*, 1971.  
Lithograph.  
6 $\frac{1}{4}$ " x 4 $\frac{1}{2}$ ".  
Paper: Rives BFK.  
Edition: 70, plus 30 University of South Florida (U.S.F.) impressions numbered I through XXX. 2 artist's proofs, 2 trial proofs, 2 color trial proofs, 1 printer's proof, 6 other proofs.  
Printed from one stone and three aluminum plates in light blue, red, dark blue, and green.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.

33. *Mirrored Flag*, 1971.  
Lithograph.  
29" x 22".  
Paper: Arches.  
Edition: 70, plus 30 U.S.F. impressions numbered I through XXX, 3 artist's proofs, 3 color trial proofs, 1 printer's proof, 6 other proofs.  
Printed from one aluminum plate and two stones in red, dark blue, light blue and black.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
34. *Moon Beam Mistaken for the News*, 1971.  
Lithograph.  
22" x 30".  
Paper: Arches.  
Edition: 70, plus 30 U.S.F. impressions numbered I through XXX, 1 artist's proof, 3 trial proofs, 1 printer's proof, 6 other proofs.  
Printed from four aluminum plates and one stone in blue, two browns, silver and black.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
35. *Moon Box*, 1971.  
Lithograph.  
16½" x 19⅞".  
Paper: Arches.  
Edition: 70, plus 30 U.S.F. impressions numbered I through XXX, 3 artist's proofs, 2 trial proofs, 1 printer's proof, 5 other proofs.  
Printed from four aluminum plates in green, blue, black and red.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
36. *Music School*, 1971.  
Lithograph.  
34½" x 30" (two sheets hinged).  
Paper: Arches.  
Edition: 70, plus 30 U.S.F. impressions numbered I through XXX, 3 trial proofs (bottom portion), 1 color trial proof, 1 printer's proof, 6 other proofs.  
Printed from nine aluminum plates; bottom portion printed in pink and black and top portion printed in yellow, light blue, red, two blues, silver and black.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
- This lithograph was printed on two separate sheets of Arches paper, subsequently hinged by hand upon completion of printing.
37. *Mastaba*, 1971.  
Lithograph, with plexiglas hour glass face.  
30" x 22".  
Paper: Rives BFK.  
Edition: 70, plus 30 U.S.F. impressions numbered I through XXX, 3 artist's proofs, 3 trial proofs, 1 color trial proof, 1 printer's proof, 6 other proofs.  
Printed from nine aluminum plates in yellow, pink, rose-red, green, blue, orange, medium blue, dark blue and black.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.  
The plexiglas hour glass with plastic beads is joined to the print upon framing. The face was prototyped by Alan B. Eaker, Jr. who worked from Rosenquist's sketches. The molds and vacuum forming for the edition was done by Faulkner and Plastics of Tampa, Florida under the supervision of the artist.
38. *Cold Light*, 1971.  
Lithograph.  
22" x 30".  
Paper: Arches.  
Edition: 70, plus 30 U.S.F. impressions numbered I through XXX, 1 artist's proof, 1 trial proof, 1 color trial proof, 1 printer's proof, 6 other proofs.  
Printed from four aluminum plates and one stone in red, dark blue, light blue, two greens, rose-red, blue, black and silver.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
39. *Earth and Moon*, 1971.  
Lithograph, with plexiglas hour glass face (see #37). 18½" x 17½".  
Paper: Arches.  
Edition: 70, plus 30 U.S.F. Impressions numbered I through XXX, 3 artist's proofs, 3 trial proofs, 1 color trial proof, 1 printer's proof, 6 other proofs.  
Printed from three aluminum plates in yellow, light red, dark red, light blue-green, dark blue-green, light blue, dark blue, blue and red.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
40. *Art Gallery*, 1971.  
Lithograph.  
30" x 22".  
Paper: Rives BFK.  
Edition: 30, plus 10 U.S.F. impressions numbered I through X, 3 artist's proofs, 3 trial proofs, 3 color trial proofs, 1 printer's proof, 6 other proofs.  
Printed from two aluminum plates in yellow and black.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
41. *Fedora*, 1971.  
Lithograph.  
6¾" x 4⅞".  
Paper: Arches.  
Edition: 70, plus 30 U.S.F. impressions numbered I through XXX, 1 artist's proof, 1 trial proof, 1 printer's proof, 6 other proofs.  
Printed from two stones and one aluminum plate in two blacks.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
42. *Water Spout*, 1971.  
Lithograph.  
30" x 22".  
Paper: Arches.  
Edition: 30, plus 30 U.S.F. impressions numbered I through XXX, 3 artist's proofs, 3 trial proofs, 1 printer's proof, 6 other proofs.  
Printed from eight aluminum plates and two stones in yellow, light orange, two grays, two greens, two reds and two blues.  
Publisher: Castelli Graphics and Petersburg Press, Ltd.
43. *Night Smoke II*, 1969-72.  
Lithograph.  
22½" x 31".  
Paper: A. Millbourn English hand-made.  
Edition: 27, plus proofs.  
Printed from six stones.  
Publisher: U.L.A.E.
44. *Spinning Faces in Space*, 1972.  
Lithograph, with diecut aluminized mylar collage. 32¾" x 23¼".  
Paper: Arches.  
Edition: 150, plus 7 artist's proofs, 2 trial proofs, 2 printer's proofs, 4 hors commerce, 1 other proof.



Printed from one stone and five aluminum plates in blue-black, two blues, red and black.  
Publisher: Shorewood Atelier, Inc.

Photographs: Copyright of Graphicstudio  
U.S.F., Tampa, Florida



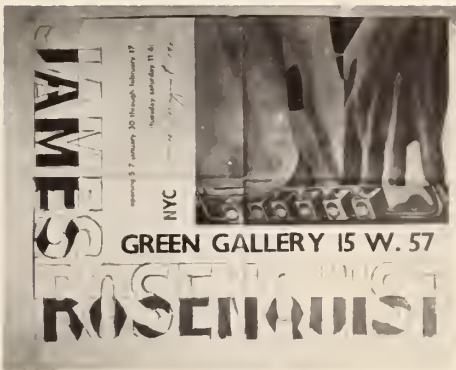
Charles Ringness,  
Michelle Juristo, Theo Wujik.



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Tatyana Grosman, Maurice Grosman.



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Fred Genis and  
Irwin Hollander



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1964 GREEN GALLERY-WED., JAN 15-FEB 8

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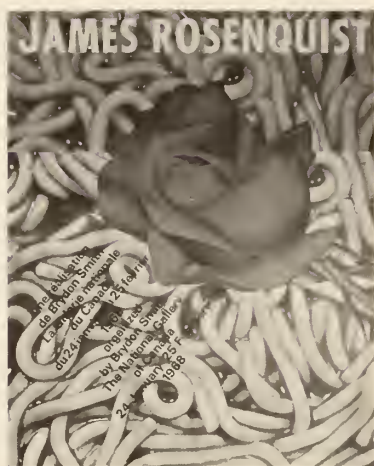




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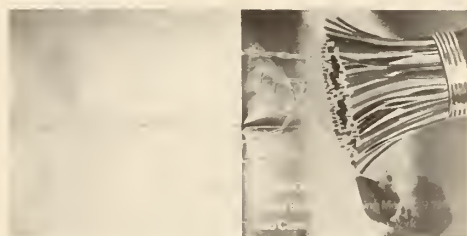
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# Posters by the artist

1. *Green Gallery*, 1962. Offset lithograph. Unlimited edition. Published by Green Gallery.
2. *Green Gallery*, 1964. Offset lithograph. Unlimited edition. Published by Green Gallery.
3. *F-111*, 1965. Offset lithograph. Unlimited edition. Published by Castelli Gallery.
4. *Aspen Jazz*, 1966. Silkscreen. Edition 100. Published by Aspen Center for Humanist Studies, Colorado.
5. *Paris Review*, 1966. Silkscreen. Edition 200. Published by Paris Review.
6. *Circles of Confusion & Lite Bulb*, 1966. Offset lithograph. Unlimited edition. Published by Castelli Gallery.
7. *The National Gallery of Canada, Ottawa, Retrospective*, 1968. Offset lithograph. Unlimited edition. Published by the National Gallery of Canada.
8. *Horse Blinders*, 1969. Offset lithograph. Unlimited edition. Published by Castelli Gallery.
9. *8th New York Film Festival*, 1970. Offset lithograph. Unlimited edition. Published by List Art Posters.
10. *Horizon Home Sweet Home*, 1970. Offset lithograph. Unlimited edition. Published by Castelli Gallery.
11. *Contemporary Drawings by New York Artists*, 1970. Offset lithograph. Unlimited edition. Published by Smithsonian Institution.
12. *Flamingo Capsule*, 1970. Offset lithograph. Unlimited edition. Published by Castelli Gallery.
13. *Rosenquist*, 1972. Offset lithograph. Unlimited edition. Published by Wallraf-Richartz-Museum, Cologne.

**Photo Credits**

Rudolph Burkhardt, Geoffrey Clements, Claude  
Picasso, Eric Pollitzer, Walter Russell.

Covers designed by the Artist:

*Wrinkled Sheet with Cigarette Burns*. 1972.

Lithography and drawing.







